

MOUNT HOLYOKE COLLEGE



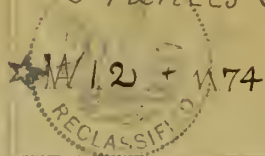
310203 5017 0353 1

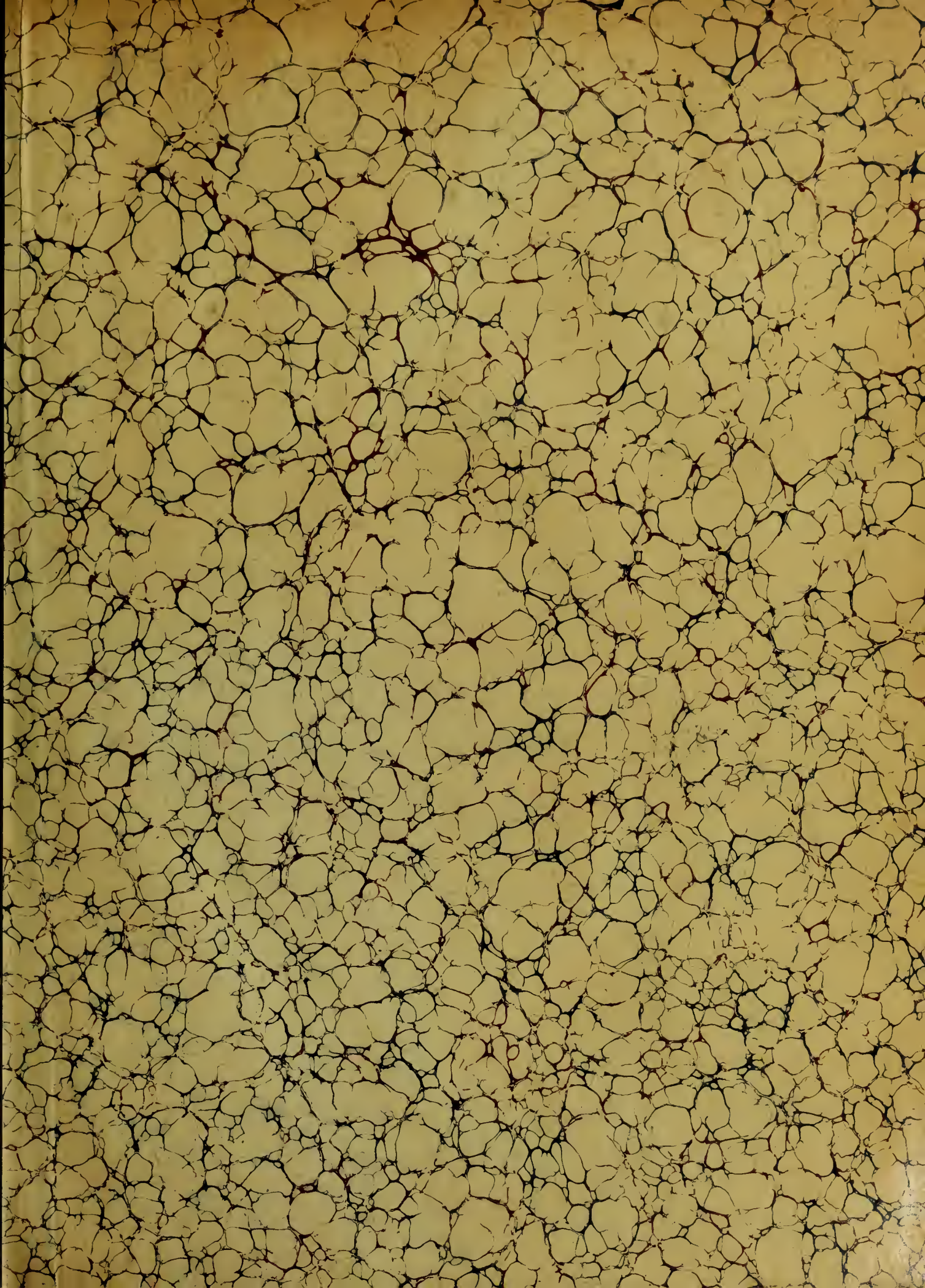
SPECIMENS  
FROM  
THE NAPLES MUSEUM

*Art Library*

Given to the  
**Mount Holyoke College**

by  
*Frances C. Ayres.*











SPECIMENS

FROM

THE NAPLES MUSEUM.

**PRICE 35 FRANCS** (postage extra)

*From D. MONACO, 91 Tagliaferri Naples.*

Naples, Museo nazionale.

SPECIMENS  
FROM  
THE NAPLES MUSEUM.

ONE HUNDRED AND SIXTY-FIVE PLATES

ENGRAVED ON COPPER BY THE BEST ITALIAN ARTISTS,

ILLUSTRATING

FIVE-HUNDRED OBJECTS FROM EVERY BRANCH OF  
ART AND ARCHÆOLOGY,

BY

POMENICO MONACO

CURATOR OF THE NAPLES MUSEUM.

WITH DESCRIPTIVE LETTERPRESS, CAREFULLY REVISED AND AMPLIFIED FROM  
THE BEST AUTHORITIES, AND AN HISTORICAL AND DESCRIPTIVE  
SKETCH OF POMPEII AND HERCULANEUM

BY

F. NEVILLE ROLFE, ESQ., B.A.,

HEACHAM HALL, ENGLAND.

NAPLES

1895.

15.993

# CONTENTS.

---

	PAGES
HISTORICAL AND DESCRIPTIVE SKETCH OF POMPEII AND HERCULANEUM . . . . .	I to V
HISTORICAL SKETCH OF THE NAPLES MUSEUM . . . . .	1 - 2
	PLATES
PLAN OF A POMPEIAN HOUSE . . . . .	1
ANCIENT FRESCOES . . . . .	2 to 31
MOsaICS . . . . .	32-38
MARBLE SCULPTURES . . . . .	40-72
BRONZE STATUES. . . . .	73-97
MEDIAEVAL ART. . . . .	98-99
GLASS AND TERRA-COTTA . . . . .	100-104
GEMS, MEDALS, GOLD ORNAMENTS, AND SILVER . . . . .	105-114
SMALL BRONZES. . . . .	115-144
FAC-SIMILE OF PAPYRUS . . . . .	145
ITALO-GREEK VASES . . . . .	146-165



# INTRODUCTION.

---

In offering a New Edition of my illustrated Album of the finest Specimens of the Naples Museum, I desire to thank my patrons for the success which I have achieved in the former Editions, and to assure them that nothing shall be wanting on my part to secure a continuance of their kind patronage.

The letterpress to this Edition has been carefully revised for me by Mr. Neville Rolfe, who so kindly prepared the last English Edition of my Handbook to the Museum, and at his suggestion I have inserted from the best authorities a summary of the various legends and historical facts connected with the plates, which cannot but make the work instructive as well as entertaining.

The present edition has been remodelled, the old plates have been carefully touched up, and several new plates representing Greek vases have been added.

We have endeavoured in our illustrations and descriptions alike to compile a work which shall be interesting to the general public and useful to the scientist; and on issuing this edition we are glad to note that our plates are so clear and our explanations so accurate, that anyone who has seen the works of art which we describe cannot fail to have them vividly recalled to his mind by a study of these pages. The measurements have been made personally, and most carefully, expressly for the work, and though we have made improvements in every issue, we hope that this one will commend itself to our numerous patrons as the best edition of a really useful book.

I desire especially to acknowledge the valuable assistance received in compiling the letterpress from the works of Dr. Smith, Ramsay, and Quaranta.

DOMENICO MONACO,  
CURATOR OF THE NAPLES MUSEUM

91, TAGLIAFERRI,  
NAPLES.





# A SKETCH OF POMPEII AND HERCULANEUM

---

## POMPEII.

---



In order to appreciate the contents of the Naples Museum at their full value, it is essential that the traveller should have some definite ideas concerning the buried cities of Campania from which the most interesting specimens in the Museum have been gathered. We propose therefore to begin this book with a short sketch of the history of these cities, their rise, progress, and ultimate destruction. It must be premised that although we are accustomed to speak of the cities as having been destroyed, they were in reality preserved as if by a miracle, from the barbarism of succeeding ages, and in great part at least preserved to the present day, when a generation has arisen which knows how to appreciate the relics of antiquity, and is more careful to preserve them than to restore them. So-called restorers are the most destructive of all men. Things which have been spared or even made more beautiful by the gentle hand of time are often wholly destroyed by ill-considered restoration; for we never can tell what an ancient thing really was, we can only conjecture what it might have been, and our conjecture is much more of ten wrong than right!

Archaeologists have been terribly misled by restorers, and we are glad to be able to assure our readers that none of the finds of the last thirty years have been restored at all, though some of the earlier things were (no doubt with the best intentions) most terribly mutilated.

Let us now look into the history of these cities, and argue from the known to the unknown step by step.

We may take it that the Temple in the lesser Forum at Pompeii generally called «the Temple of Hercules», is the oldest extant ruin in the town, and we are also justified in stating that it is of the same period with the Pæstum temples, as it corresponds exactly with them in style. Hence we may safely date it at 650 B. C. and our inquiry into the history of the town is thus narrowed between that date and 79 A. D. when we know from undoubted records that the final destruction of the city took place. Our inquiry thus extends over a space of about 400 years. For the first three-hundred we are in the regions of conjecture, for the last hundred we are in the realm of certain history.

When the Greek temple was built at Pompeii, the place was in the hands of

the Oscans, a pastoral people who came down to the plains in the winter and fed their flocks on the hills in the summer. It would be necessary to make a safe fold for the winter, where the cattle should be protected alike from wild beasts and marauders, and the site of Pompeii on a rock dominating the plain of the Sarnus, was just the very thing they would look for.

The Oscans were driven out of Campania in 420, B. C., by the Samnites, a powerful tribe of hardy mountaineers, who attained the height of their power about 350 B. C. and built a great part of Pompeii as we now see it. No trace of the Oscans worth mentioning in such a sketch as the present is to be seen in the city, indeed they left little behind them except their language, of which we find so many examples in the mural inscriptions that we are forced to the conclusion that quite down into the Roman times it continued to be the language of the common people. And this is the more likely because the clever fool of Neapolitan comedy, with his black mask and white domino is clearly a direct descendant of the Oscan buffoon who was the hero of the ancient «*Fabulae Atellanæ*», and derived his name from Atella, a town near Pompeii of which the modern name is Acerra.

The Samnites practically built the city, and wherever we find houses built of large blocks of stone, neatly joined together without mortar, we may safely predicate their Samnite origin. Their work was all in the Doric style, and it was the Romans who covered it with *stucco*, transformed it into the Ionic style, and decorated it with tracery and paintings.

After prolonged hostilities the Romans became definitely masters of Campania in 88 B. C., and thereafter Pompeii takes a certain place in Roman history, and is frequently mentioned by Seneca, Pliny, and other contemporary writers.

Towards the close of Nero's reign, that

is to say in the year 63 A. D., the whole region was visited by severe earthquakes, which threw down the statues, and created so much damage to the houses that the cities were deserted for several years. The rebuilding appears to have been begun about 69 A. D., that is to say ten years before the final destruction of the cities, so that we have before us two cities upon whose walls we may read the history of several centuries, and especially obtain an object lesson in the style and taste of the first century of our era.

The final destruction took place on the 23rd of November 79, A. D., and appears to have commenced in the afternoon. It is worth while to observe that although Herculaneum and Pompeii were destroyed by the same eruption, they were destroyed in quite different ways. The former was filled up by a flow of warm muddy water which filled it up with a soft paste. This has since become as hard as stone; and subsequent eruptions have covered it with molten lava no less than eleven times, rendering excavation exceedingly costly and troublesome. Pompeii, on the other hand, was filled up with loose ashes and pumice stone, which was ejected from the volcano to a considerable height, and blown into the town by the violent North-Western gale, which Pliny tells us was raging at the time. In short, Pompeii can be excavated with a trowel, but it takes a chisel to make an impression on Herculaneum!

There is no doubt that soon after the disaster many of the Pompeians rescued a large portion of their valuables from their ruined houses, but the site of both cities remained lost for many centuries, the first discovery of Pompeii having been made in 1595; and the first excavation undertaken there in 1748. But it was not till 1860 that systematic exploration was taken in hand, and since then it has been scientifically carried out as far as means

and opportunity have permitted. It is estimated that the whole of Pompeii will be cleared in about fifty years time.

Although Pompeii was never much nearer to the sea than it now is, it was a seaport, by reason of its position on the estuary of the Sarnus, the course of which was diverted by the eruption. We know this from experimental excavations, which have laid bare a Roman bridge, the wharves, and the stumps of cypress trees which in old times lined the banks of the river. The city walls, (which have been traced throughout their entire length), are in the form of an irregular oval, having its broad end toward the sea, and its narrow end at the Amphitheatre. The city had eight gates, of which those on the land side were strongly fortified, as from this side the city was most liable to attack; and indeed we have proof that the gallant little town withstood many a bitter siege, and was finally conquered by Sulla who though he accorded many privileges to the citizens, pulled down the fortifications, as if he were determined that they should thenceforward give no trouble to an invader.

Having thus far confined ourselves to the history of the city, let us now turn to its art treasures with which this volume has been specially concerned. In the first place we have the mural paintings, which were painted on the walls before the plaster was dry, and thus became incorporated into the wall itself, thereby obtaining a permanence which has resisted centuries of burial, and in some cases nearly a century of subsequent exposure. In point of drawing the pictures are often defective, and this arises from two causes; first, the rapidity which was necessary to their execution; and secondly, to the want of knowledge of the science of perspective. The ancients seem to have hit upon the perspective occasionally as if by accident, and to have formed no definite theory about it; hence their pictures depend for

their merit solely on the power of expression contained in them, and in this they are incomparable. The selection we have made includes the most famous paintings, but we wish to draw particular attention to the figure of Ceres in the picture of Telephus and the hind, to the expression of rapt interest in the face of the young Achilles who is receiving a music lesson from the centaur Chiron, and to the three monochromes, of which the first is as far as we know the only signed mural painting of antiquity, and though manifestly out of perspective one of the prettiest paintings extant. Our remarks about the paintings hold good as to the Mosaics, which were in many cases reproductions of well-known pictures, and consequently posterior to them. The first recorded mosaics were set up in Rome in B. C., 80, and nothing superior to those of Pompeii has yet been discovered.

Roman art was essentially imitative, and at the time of the destruction of these cities it was in a condition of decadence. Hence where we find good work in marble or bronze, we may argue that it had been in the city for some years at least before its destruction. Pompeii furnishes only two specimens to the gallery of the Masterpieces, though it is nobly represented in the Bronze rooms, but Herculaneum has been a mine of wealth both in marble and bronze.

Pompeii is naturally very rich in small bronzes, that is to say in the articles of every day use which are found in every house that is opened up. It is in this point that the excavations of these cities differ from all others. We do not find ruins which have fallen into gradual decadence, but here were cities in the full swing of vigorous life, covered up as it were in a moment! We find the bread in the oven, the dinner on the hob as the cook left it on that terrible day when suddenly, without a moment's warning, the mountain

threw up a huge column of smoke like a gigantic pine tree, and then amid earthquakes and loud detonations, showers of ashes and pumice fell upon the devoted city, enveloping it in a cloud of impenetrable darkness, rendering hesitation impossible, and flight almost equally precarious.

That many thousand escaped is certain, for only about seven-hundred bodies have been found in the city, but when we

consider the wretched condition of the refugees, houseless and homeless on the mountain-side, or shivering in open boats on a November night, we are constrained to think that escape was not altogether an unmixed advantage.

Thus perished the celebrated cities of Campania, and from them we can only learn the interesting lesson of the high civilisation of remote ages.

## HERCULANEUM



This city derives its name from the worship of Hercules. The date of its foundation is unknown. It was inhabited by the Oscans, occupied by Tyrrhenians, and included among the twelve cities of which Capua stood at the head. In 89 B.C., the inhabitants of Herculaneum, having taken up arms against Rome, with the confederate peoples of Italy, were conquered by the Romans, who however accorded them the rights of citizenship and municipal institutions.

Just as the city was beginning to recover from the wars, its walls were thrown down by violent earthquakes; and on November 23, A.D. 79, this place, so famous for its commerce, its riches, and its monuments—so great a favourite with the Romans for the fertility of its soil and its enchanting scenery—disappeared almost in an instant.

The theory that Herculaneum was

destroyed by *molten lava* has been refuted over and over again by those best qualified to judge of these matters; though it is still industriously asserted by the guides, and by many writers who might be expected to exercise greater care in their statements. Had molten lava poured into the town, it must have flowed in at such a temperature as would inevitably have calcined marble, fused silver, and utterly consumed such inflammable vegetable matter as papyrus.

The fact is beyond doubt that the town was filled up either with a fine ash in the condition of impalpable powder, similar to the ash which was blown into every crevice of the houses at Naples in the eruption of 1872, upon which torrents of rain poured, forming it into a thick soft paste, or perhaps a stream of mud rolled upon the city from the mountain itself. This mud, called *lava bavosa*, is one of the most dangerous incidents of volcanic

eruptions, and there can be no doubt that in one way or the other Herculaneum was filled with it in the form of a soft paste, which has since hardened to the consistency of stone, and safely preserved the art treasures that were imbedded in it.

There is no evidence that any lava at all flowed from the mountain in the eruption of A.D. 79, and the records of Vesuvius show that the first fluid lava which flowed down its sides into the sea in historic times was in A.D. 1036. Till then, the eruptions had produced ashes, pumice-stone, and various kinds of scoriæ, but no fluid lava; but since that time red-hot lava, like a stream of molten iron, has flowed over the site of Herculaneum no less than eleven times.

The pressure of this enormous mass still further solidified the cement beneath it, and not only added to the difficulties of excavation, but caused the ignorant to jump to the conclusion that what is in reality *tuffa* of surprising hardness was once molten lava, which to have come there at all must have flowed at such a temperature as to have utterly destroyed everything that came in its way.

Herculaneum remained buried and forgotten for many centuries, and then a fortunate chance led to its discovery. The Prince of Elbœuf, in building a country-

house near the Alcanterine monastery in Portici in 1720, noticed some pieces of rare marble which the peasants of Resina had taken out of a well. He immediately caused excavations to be made, and found many statues and columns of temples. In the course of five years he recovered relics of all sorts, which he sent to Prince Eugenio of Savoy and to Louis XV, King of France.

In 1738, Charles III, of Naples forbade excavations by private persons, and began systematic investigations, sending all articles which were discovered to the Museum at Portici. These articles were subsequently transferred to Naples, and became the foundation of the Bourbon Museum. It is to this King that is due the discovery of the theatre, the Basilica, several temples, the papyri, and many of the most precious treasures of art in bronze and marble that now enrich the Naples Museum; but unfortunately, owing to the difficulty of disposing of the rubbish taken out by the excavators, most of the buildings were filled up again after their art treasures had been removed from them.

The excavations were interrupted for many years, but they were resumed in 1828 by order of Francesco I., and they have since been continued as means and opportunity have permitted.







# THE NAPLES MUSEUM.

---

THE MUSEUM. Few buildings of its date and present importance have passed through so many vicissitudes as the National Museum of Naples. Its history is written on the large marble slabs which may be seen on the walls of the vestibule. It was originally a single story, and was built as stables for the King's horses. This was in 1586, when the Duke D'Ossuni was Viceroy of Naples, and the Cavaliere Fontana (to whom the erection of the building was entrusted), the principal architect of the kingdom. But they had not calculated upon the quantity of water required for His Excellency's stud, and as Naples had no water supply in those days, it became necessary to abandon the original intention, and to devote the building to another purpose. It remained nearly twenty years unfinished, and in 1610 it was dedicated to the use of the University, which held its sessions there for several years. The history of Naples gives an interesting account of the dedication of the building to Educational purposes by the Viceroy Pietro di Castro, Count of Lemos, on the 14th of June, 1615.

A special interest attaches to this period of its existence, because it then acquired

the name of « *Regii Studii* »; a name which it preserved for centuries, and a name by which it is frequently called in comparatively modern books.

In 1688 Naples was visited by a violent earthquake, and the wants of the moment necessitated the turning of the building into Law Courts, to which use it was subservient for twelve years. Then came the revolution of 1701, when it was made into barracks to accommodate the additional troops required for the preservation of order in this turbulent city. In 1767 the University again obtained control of it; but in 1790, just before the time when Nelson became such a prominent figure in Neapolitan politics, Ferdinand the Fourth determined to make it into a central museum, and to fill it with the treasures from Pompeii and Herculaneum which had till that time been housed in the Royal palace at Portici, and to include also the magnificent collections made by the Farnese Pope Paul the Third, which had passed on his death to Elizabeth, second wife of Philip V of Spain, the last representative of the Farnese family, and the mother of the great King of Naples Charles III *de Bourbon*. The Farnese

collection had up to that time been kept in the Palace at Capodimonte, and it was Charles the Third who had originally discovered Pompeii and Herculaneum; hence by gathering these treasures into a single building the king was paying a fitting tribute to the memory of his illustrious ancestor.

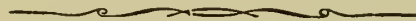
Nor was the King himself supine in the matter, and we may fairly argue that he was stimulated by the example of Sir William Hamilton, who was then British Ambassador to the Neapolitan Court and was making splendid collections of his own; a great part of which are in the British Museum at the present time, though a large cargo of them was unhappily lost in the Bay of Biscay on the voyage to England. Having the Farnese and Pompeian collections as a nucleus, the Bourbons purchased the Nola, Albani, Vivenzio, Arditì, and Poli collections, and proclaimed the Museum to be their private property, giving it the name of the *Real Museo Borbonico*.

The building as it stood in 1790, was, however wholly inadequate to contain the treasures which his Majesty designed to place within its walls. He therefore commissioned the architects Fuga and Schiantarelli to build the upper story and the principal staircase, a work which was completed by their successors Maresca and Bonucci. Further treasures were added to the vast wealth of the collections, and their value continued to increase steadily until the great revolution overthrew the

Bourbon dynasty, and Garibaldi became by right of conquest, master of the situation.

It was not to be expected that he would deal very tenderly with the private property of the dethroned monarch, and he accordingly availed himself of his Dictatorship to pronounce the Museum national property, to increase the annual subsidy, and to arrange for the more energetic prosecution of the excavations. The year 1860 thus became a memorable epoch in the history of Neapolitan archaeology, and when Victor Emmanuel came to the throne the entire Museum was reorganised, the Cumæan Collection made by the Count of Syracuse was presented by Prince Carignano of Savoy, the Marquis del Vasto bequeathed his magnificent tapestries, the King presented the Palatina engravings, and the medals and the now disused dies of the former Neapolitan Royal Mint were added.

It would not be just to conclude this brief notice without mentioning the name of Professor Fiorelli, so long the head of the excavations, to whose consummate care and profound erudition, the Archaeologists of the world owe a deep debt of gratitude. The building is for the second time in its existence totally inadequate for its purpose. Although some hundred-and-twenty-thousand specimens are exhibited, many thousand more are stowed away for want of room, and it is to be hoped that means may be found to increase the Museum, so that all the treasures of the locality may be exposed to view.



# PLAN OF A POMPEIAN HOUSE.

---

I. PLAN OF THE HOUSE OF MARCUS LUCRETIVS. We have selected the house of Marcus Lucretius, sometimes called « *La casa delle sonatrici* » for illustration. It was found in 1847. The paintings in it were of unequal merit, having been done in different periods, but the sculpture (which stands in its original position), is well worthy of notice. It consists of a number of statuettes, grouped upon a kind of terrace, many of which were used as fountains. This terrace is situated at the back of the « *Tablinum* », and the chief figure of the group is a Silenus, which stands on a pretty mosaic niche and leans upon an « *otia* », or jar from which water flowed down the steps at his feet. The house obtained its name from the picture of a two-fold letter-tablet, a knife, a pen, and a letter grouped on the wall of the southern cloister. On the letter was the inscription; M. LUCRETIO. FLAM. MARTIS. DECURIONI. POMPEI. « To Marcus Lucretius, Priest of Mars, Decurion, Pompeii ».

In the middle of the left corner of our plate is a plan of the house and the following are the uses to which its several parts were put.

(a) (1) « *Ostium* » or « *Prothyrum* » was vestibule between the front door and the « *Atrium* », the pavement of which is of mosaic.

In some houses it was lettered with the words « *Hare* or *Salve* », signifying « *Welcome* ».

(2, 2, 5) Shops facing the principal street and communicating with the house (*domus*);

it was in these shops that the *dispensator*, a freedman appointed for the purpose, sold the produce from the country estates.

(4) *Dispensa*. A pantry.

(3) *Atrium*, a large Court in the centre of which was an *Impluvium*, or shallow tank which received the drip from the roofs, and led it into the rain water cistern. According to Vitruvius the correct proportion of an atrium was for the length to be one-and-a-half times its breadth.

(6, 7, 8, 9) *Cubicula*, or bedrooms. These were usually very small.

(10) *Peristylum*. The most important part of the inner or ladies portion of the house. A cloister supported by columns ran round it, forming four covered corridors, which could be used according to the season, by this open-air-loving people. The space in the centre was commonly laid out as a garden, and had a fish-pond in the middle of it.

(11) *Triclinium*. The dining-room. In the centre stood a small table, round which the couches were placed, for the Romans always reclined at meals.

(12) *Tablinum*. This was the chief reception room of the house. It was generally handsomely paved with mosaic, and had a large opening which gave a view of the garden of the peristyle.

(13) Lady's bed-room.

(14) A second peristyle.

(15, 16) Kitchen and Offices.

The Pompeian houses were all built in the same style, larger or smaller according to the wants of their owners. They

were usually of two stories only, but occasionally we find relics of a third story, and one house in the town is called « *La casa di cinque piani* », because it had five stories.

(b) A fresco representing a winged Victory, with shield and spear.

(c) Two terra-cotta gargoyles.

(d) A fresco fragment of the architrave

of the peristyle, representing a man killing a woman, who seems by her attitude to be begging for mercy.

(e) A marble support of a well-known Pompeian table and.

A pedestal for a statue adorned with sea-shells.

(f) A lustral marble basin.

---

## ANCIENT FREScoes.

---

THESE pictures represent various historical scenes and mythological legends and personages, gathered from the writings of ancient historians and poets, and though they are frequently deficient in technical skill, are of admirable artistic merit.

The Pompeian painters had the great power of bringing out the essential points of their subject, the *tout ensemble* of the idea they desired to convey, by free execution, harmonious grouping, and ease of pose, so that we look over their errors of perspective and hardly notice them. The familiarity which their gladiatorial contests gave them with the human form and the human face in circumstances of extreme emotion, is clearly seen in their paintings, which thus had every chance of being superior to those of our own artists, whose experience is mainly derived from professional models.

Again, the draperies worn by the ancients were much more graceful than those of modern Europeans, which accounts for the success with which the Greeks could

paint a waving garment, a thing with which they came in contact in everyday life, and we seldom or never see. The same argument does not apply to landscape painting, in which they were never successful. They used it to decorate their smaller rooms, to a limited extent, but the want of perspective was fatal to success.

These pictures served to a great extent the purpose of our books in recording the myths with which every educated Roman was expected to be familiar. The Museum contains upwards of a thousand of them, some of which have retained their colours admirably, though they have lain buried in volcanic ash for eighteen hundred years.

These colours, some of which were found unused at Pompeii, were subjected to an analysis by Sir Humphry Davy at the request of the Bourbon Government, and were found to be composed of the same materials as the pigments we use in the present day.

Our plates will revive the recollection of some of the best of these paintings in

the minds of those of our readers who have visited the Museum, and the letter-press gives, besides a description of the picture, a summary of the legend which it represents.

2. (Official No: 9008). TELEPHUS FED BY THE HIND. He is sucking the hind, who turns her head to caress him. His father Hercules, with his attributes and crowned with ivy, stands on the right. A winged Fame alights beside him, her head crowned with olive, and points out Telephus to his father. On a rock sits Ceres, a majestic woman crowned with fruits, the protecting goddess of the forsaken boy. Near her is a basket of grapes and pomegranates: a merry Faun is behind her, holding a pan-pipe in his hand. Hercules has at his side an eagle and a lion. (7 ft.  $\times$  6 ft.) (*Herculaneum*.)

Telephus was the legendary King of Mysia and a son of Hercules. He was exposed in his infancy on Mount Parnassus, but his life was preserved by a doe which suckled him. He married Laodice, a daughter of Priam; fought against the Greeks, and was mortally wounded by Achilles, who cured him with the rust of his spear at the request of Ulysses, who knew that Troy could not be taken without the assistance of one of the sons of Hercules. From motives of gratitude Telephus joined the Greeks, and fought against his own father-in-law.

3. (Off: No: 9043). THESEUS in Crete. A very fine picture in composition and execution. In the centre, Theseus with his knotted stick; around him, the young Athenians who had been sent to be devoured by the monster, expressing their gratitude to their deliverer. One kisses his hands, another his feet; while the bull-headed Minotaur lies dead at the entrance of the labyrinth. Ariadne is seated on a rock in the background. (6 ft. 6 in.  $\times$  3 ft. 28 in.) (1739, *Herculaneum*.)

Theseus, King of Athens and son of Ægeus, was one of the most celebrated heroes of antiquity, and the legends of his prowess are very numerous. He was sent to Crete among the seven youths whom the Athenians contributed annually to be devoured by the Minotaur.

By the assistance of Ariadne (who gave him a clue to the labyrinth) he slew the monster, and sailed

from Crete with Ariadne and the youths he had rescued. He was driven by the winds to Naxos, where he basely abandoned Ariadne, and returned to Athens, which he entered with black sails, thus causing the suicide of Ægeus, who thought the expedition had been unsuccessful.

4. (Off: No: 9110). ACHILLES detected. Achilles in the palace of Lycomedes, detected by Ulysses. Achilles with his right hand grasps the sword, and with his left the shield. On the ground, a helmet, mirror, and vase. Ulysses, who wears a long beard, stays the young man's arm. On the other side of Achilles, the young Ajax, or Diomede, seizes his arm. The pretty Deidamia who had fallen in love with Achilles is seen behind. On the other side, Lycomedes looking severely at his daughter. In the background, two warriors. (4 ft. 7 in.  $\times$  3 ft. (*Pompeii*.)

Thetis, to prevent Achilles from going to the Trojan war, where she knew he would be slain, sent him to the court of Lycomedes, where he was disguised as a girl. Ulysses, desiring to find him out, went to the court as a pedlar, and exposed jewels and arms for sale. Achilles at once chose the arms, which discovered him to Ulysses.

5. (Off: No: 9109). CHIRON and ACHILLES. The Centaur, seated on his hind legs and wearing a skin over his shoulders, is teaching his youthful pupil to play the lyre. The details of this picture are admirably executed, and it is esteemed one of the finest of the collection. (4 ft. 1 in.  $\times$  4 ft. 4 in.) (1729, *Herculaneum*.)

6. (Off: No: 9071). ARIADNE and BACCHUS. This picture represents Ariadne, after her desertion in Naxos by Theseus, being found by Bacchus and his retinue. She is sleeping gently on a soft bed. Cupid, seizing the opportunity of the flight of Theseus, leads Bacchus to the sleeper. Fauns, Silenus, and other figures make up the picture. (3 ft. 11 in.  $\times$  3 ft. 6 in.) (1748, *Herculaneum*.)

7. GALATEA seated on the back of a Triton, who is playing the lyre. Her dress is held up by two Cupids, and in the background are two figures personifying

the Zephyrs. On the tail of the Triton sits a Cupid playing the *tibia*, and a nymph bearing an amphora accompanies the group. (*House of Ariadne, Pompeii*).

Galatea was a sea-nymph who was passionately loved by the Cyclops Polyphemus, whose addresses she rejected in favour of those of Acis, a Sicilian shepherd, whom she loved devotedly.

8. (Off: No: 9112). THE SACRIFICE OF IPHIGENIA. This is one of the most important and the best preserved picture of the collection. It represents Agamemnon, with his face covered, weeping by a statue of Diana, and Iphigenia being dragged off to sacrifice. On the right, Chalcas, at the altar, holding a sacrificial knife, and a tourniquet to bind the victim. In the sky, Diana appears with her bow: and on the left, one of her virgins holding a stag, which the goddess caused to be substituted for the maiden. (4 ft. 8 in.  $\times$  4 ft. 6 in.) (*House of the Tragic Poet, P.*)

The legend ran, that the Greek fleet having been detained by a storm on its way to Troy, Chalcas ordered Agamemnon to sacrifice his daughter. She was accordingly taken to Aulis (*Negropont*) on pretence of marrying her to Achilles, and at the moment of sacrifice was saved by Diana, who took her to Tauris, where she became one of her virgin priestesses.

This picture has a special historical interest. Parrhasius and Timanthes, two very celebrated Greek painters (B. C. 400), had a competition at Athens, which was decided in favour of Timanthes, who chose for his subject the sacrifice of Iphigenia, and expressed the agony of Agamemnon by concealing it, just as the Pompeian painter has done in the picture before us. The judges awarded him the prize, not because he had executed a skilful piece of artistic legerdemain, but because he had followed the true principle of Greek art, that nothing but the beautiful should be painted, and the agony of a father was beyond dignity of expression. The picture shows us that this story was known to the Pompeian artist.

It seems possible that the story of Iphigenia may have been a corruption of the sacrifice of Isaac (Gen. xxii 13), and of the story of Jephthah's daughter (Judges xi, 34-37). See, too, Æschylus, « Agamemnon. » 104, and Racine's « Iphigenie. »

9. (Off: No: 9040). CARITÀ GRECA. This picture represents the life of Cimon being saved by the devotion of his daughter Perone. It has proved a favourite subject

to the painters of all ages. (3 ft.  $\times$  2 ft.) (*Pompeii*).

10. (Off: No: 9998). THE THREE PARTS OF THE ANCIENT WORLD. Europe (without attributes) is seated on a throne as mistress of the world, covered with a conical canopy, held up by a female figure standing behind her, who is thought to represent the fourth continent, of which, perhaps, the Greeks suspected the existence. On the right, Africa is represented, as a negress holding a tusk. On the other side, Asia, having a head-dress of elephant scalp. In the background is a ship in full sail, typical of the means whereby the different continents were united. (3 ft. 7 in.  $\times$  4 ft. 2 in.) (*Pompeii*).

11. HELEN AND PARIS seated together. Beside them two Cupids, one of whom holds the apple of discord. (*Pompeii*).

12. (Off: No: 9546). LEDA AND THE SWAN. This is a picture of remarkable expression, showing the courtship of Jupiter (assisted by Eros) and Leda. (1 ft.  $\times$  1 ft. 6 in.) (*Stabie*).

Jupiter assumed the form of a swan, and persuaded Venus to assume that of an eagle, and to pursue him. He took refuge in the arms of Leda, who was bathing in the Eurotas, and who subsequently became the mother of the twins Castor and Pollux.

13. (Off: No: 8977). MEDEA meditating the murder of her two children, holding a drawn sword. The children, unconscious of their impending fate, are playing with knucklebones. An old man in a doorway looking on. A very famous picture, displaying the hesitation of the mother in prospect of the crime. The colours are wonderfully vivid, and the artist has hit off the grouping with great dexterity. 4 ft.  $\times$  3 ft. 3 in.) (*Pompeii*).

Medea was a celebrated magician, who married Jason, after assisting him to obtain the golden fleece. She subsequently became jealous of the love of Jason for Glauce, and to revenge herself slew his two sons before his eyes, and escaped from him through the air on a chariot drawn by winged dragons.

14. (Off: No: 9774). A PILLAR, from the

fountain of the shop of the Fuller. (4 ft. 6 in.  $\times$  3 ft.) (*Pompeii*.)

On two sides of this pillar are four separate paintings, representing the different operations of the fuller's craft. On the right, a young man bearing a large cage for drying cloth, upon which an owl is perched, bears a brazier in his right hand. An apparatus of this kind is used to this day in Italy. The brazier (*scaldino*) is lighted and hung from a hook at the top of the cage, over which the damp cloth is spread.

The picture to the left represents a young man scrubbing a piece of cloth which is hung on a pole, and the mistress of the establishment, wearing fine bracelets and necklace, and having her hair bound up in a golden net, is receiving a piece of cloth from a girl: while in a row below are four lads fulling cloth with their feet, in metal vats.

It is conjectured that the washing of Pompeii was all done by the Fullers. They seem at any rate to have been a wealthy and powerful community. It will be remembered that they erected the statue of Eumachia in the Exchange at Pompeii.

15. (Off: No: 9176). SPORTING GENII, gracefully painted. The upper picture represents a game of hide and seek; and the lower, two Cupids fishing. (1 ft. 3 in  $\times$  9 in.) (*Herculaneum*.)

16. (Off: No: 9171). CARICATURE. A parrot drawing a go-cart driven by a grasshopper. A satire on the stronger being driven by the weaker. Some have referred this to the influence of Seneca over Nero; others, with more reason, have seen in the grasshopper the famous witch «*Locusta*,» who provided Nero with the poison to murder Britannicus, and supplied the Roman ladies with the means of getting rid of their husband. (1 ft. 5 in.  $\times$  8 in.) (*Herc.*)

(Off: No: 9118). ROPE-DANCERS. The upper part of this plate represents two rope-dancers figures selected from several found in the *House of Frugi* at Pompeii. It would appear that the art of rope-

dancing was carried to great perfection in those times, as the dancers are represented performing a variety of feats and are posed in numerous graceful attitudes. Our plate shows one playing the lyre, and another bearing the thyrsus of Bacchus, which may have served as a balancing pole. (1 ft. 7 in.  $\times$  9 in.) *House of Frugi, Pompeii*.)

17. (Off: No: 9231). THE THREE GRACES. A good example of this favourite subject of ancient painters and sculptors. (1 ft. 10 in.  $\times$  1 ft. 9 in.) (July 28, 1814, *P*.)

The three Graces, Aglail, Thalia, and Euphrosyne, were daughters of Venus and Jupiter. They were looked upon as emblems of kindness and innocence, and were worshipped in common with the Muses.

18 to 21. (Off: No: 9275). Four pictures selected from the thirteen famous dancing girls of Pompeii. The artistic merit of these pictures is incontestable. They are exact in execution, complete in finish, graceful in movement, and perfect in design. It seems probable from their attributes that they were intended for *Bacchantes*.

The first is playing the tambourine, still the favourite instrument of the Neapolitan people; the second is gracefully striking the small, or harmonious cymbals; the third is dancing; and the fourth is holding a dish in a graceful attitude. (9 in.  $\times$  7 in.) (*House of Crassus Frugi, Pompeii*.)

22 to 24. Three Monochromes, or pictures painted in a fine red line on marble. They are believed to be unique specimens of this style of ancient art. Pliny speaks of monochrome paintings, and tells us that it was a style of art which had fallen into disuse in his day. This gives an additional interest to these specimens.

(Off: No: 9562). Our first plate represents the most important of them. An inscription on it shows that it was painted by Alexander of Athens, and each girl bears her name in Greek: Latona, Niobe, Hilearia, Phœbe, and Aglaia — Hilearia and Aglaia are playing at knucklebones. (1 ft. 5 in.  $\times$  1 ft. 3.) (*Herculaneum*.)

(Off: No: 9560). The next plate shows the Centaur Euristheus, who, having been invited with his companions to the wedding of Pirithous, attempted to carry off Hippodamia; when Theseus, who was present at the nuptial banquet, punished his attempt by killing him. (1 ft. 8 in.  $\times$  1 ft. 1 in.) (*Herculaneum*.)

(Off: No: 9563). Our third plate represents three female actors wearing tragic masks, and is, no doubt, a scene from one of the ancient Greek plays. (1 ft. 6 in.  $\times$  1 ft. 1 in.) (*Herculaneum*.)

**25.** (Off: No: 9180). A WOMAN SELLING CUPIDS. The beauty of the composition of this picture and its subject have always attracted much attention from good judges of art.

The scene is an interior. On the right is a woman seated on an ottoman dressed in yellow, having her head covered with a reddish hood. This woman is Penia, the goddess of Poverty, the mother and nurse of Love; her three qualities are expressed in the picture.

She is holding a little Cupid by the wings, just taken out of a cage. The Cupid is stretching out his arms towards the woman opposite to him. This may be interpreted *Desire*. Within this cage another little Cupid begins to move and fret; perhaps *Desire* still confined, which begins to get a glance at the beautiful and to long after it. This may be interpreted *Appetite*. A third Cupid, quite naked,

stands by the knees of the handsome Venus wrapped in a sky-blue mantle, gazing on her intently: this would signify *Possession*. Behind her, *Peitho* (*Persuasion*) placing her hand on the shoulder of the goddess. (8 in.  $\times$  11 in.) (1758, *Stabiae*.)

**26.** (Off: No: 8870). NEREID. A nymph lying on a sea-panther with a fish's tail, and pouring him some water to drink as he bears her along: her figure is symmetrical, and the whole composition is skilful. (3 ft.  $\times$  2 ft.) (April 1870, *Stabiae*.)

**27.** (Off: No: 8859). A similar picture, drawn with equal grace and good taste. It represents a Nereid on a sea-horse, which she holds with a single rein. She wears a bracelet and a gold chain. (2 ft. 6 in.  $\times$  1 ft. 7 in.) (April 1760. *Stabiae*.)

Four groups of Centaurs of great beauty.

**28.** (Off: No: 9130). The first plate represents a Centaur with his hands tied, bearing a beautiful nude Bacchante, who urges him to full speed with her thyrsus.

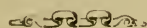
**29.** The second, a Centaur bearing a thyrsus with cymbals, and teaching a youth to play the lyre.

**30.** The third, a female Centaur of surprising beauty, playing the lyre and striking a cymbal against another held by a young man who clings to her.

**31.** The fourth, a female Centaur embracing the young man whom she carries, giving him a thyrsus and garlands.



# MOSAICS.



THE pictorial mosaics exhibited in the Museum are about fifty in number, besides the mosaic pavements which are laid down in many of the galleries upstairs.

They represent a very high class of art, and it may be said of many of them that they have never been equalled.

They are composed of very small cubes of marble and glass, and their colouring and execution excite universal admiration.

**32.** (Off: No: 10020). THE BATTLE OF ISSUS (B.C. 333.) This fine work is composed of small pieces of marble of different colours. The subject of this mosaic, the only one of such dimensions, is admirable in point of composition and in the arrangement of its figures. It represents the battle of Issus, between the Greeks and Persians. The combatants are 26, with 16 horses. One of the chief figures is Alexander, on horseback, bareheaded, transfixing an enemy with his long lance. On the right, in a magnificent chariot, is Darius, king of Persia, who, raising himself higher than the driver, is urging on the soldiers.

The ground is strewn with lances, wounded men dying near their horses: pikes, helmets, a poignard, &c. There is no glass in this mosaic. (18 ft. 6 in.  $\times$  10 ft. 6 in.) (1831, *House of the Faun, Pompeii*.)

The part filled up with plaster on the left was prepared by the ancients themselves for a restoration, and the lines of their proposed drawing may still be seen upon it.

**33.** (Off: No: 10002). A dog chained, with the motto « *Cave canem* » (*Beware of the dog*). This celebrated mosaic was

found at the entrance of the house of the *Tragic Poet, Pompeii*, 1824. (5 ft. 4 in.  $\times$  4 ft. 5 in.)

The same plate shows two other small mosaics — the one, a francolin partridge stealing some jewels out of a basket (10 in.  $\times$  10 in.), the other, three birds holding a chain in their beaks. (*Pompeii*.)

**34.** (Off: No: 9982). AFTER THE COCK-FIGHT. In the centre of this picture are two game-cocks, one bleeding and vanquished, the other victorious. The owner of the vanquished bird and his attendant are weeping, while the owner of the winner and his servant bear a garland and palm-branch for the victorious bird. (1 ft. 6 in.  $\times$  1 ft. 5 in.) (*Pompeii*.)

**35.** (Off: No: 9985). A COMIC SCENE, signed by the renowned artist Dioscorides of Samos, representing three actors playing the tibia, cymbals, and tambourine, with a dwarf to form a contrast and give the idea of their size. (1 ft. 5 in.  $\times$  1 ft. 1 in.) (*House of Crassus Frugi, Pompeii*.)

**36.** (Off: No: 9997). FISHES. A large panel representing various kinds of fish, all caught to this day in the Bay of Naples. The central group shows an octopus fighting a crawfish. The large fish in the foreground is known by the name of « *Spinola*, » and is one of the best of the local fish. The red mullet, lamprey, prawn, shrimp, and the delicious bivalve known by the name « *Vongola*, » are represented among many others, while a kingfisher on the left is darting from a rock upon his prey.

The border of this mosaic is of surpassing beauty. It consists of flowers and leaves, among which hide birds, snails, and graceful Cupids. (3 ft. 10 in.  $\times$  3 ft. 10 in.) (*House of the Faun, Pompeii.*)

37. (Off: No: 9993). A KITTEN KILLING A CHICKEN. Below, a stream upon which are two ducks eating lotus flowers, and upon the near bank a group of water-wagtails and shell-fish, and some small fish hung by the gills upon a reed. This

mosaic is much admired for the style of its work and its bright colouring. (1 ft. 10 in.  $\times$  1 ft. 10 in.) (*House of the Faun, Pompeii.*)

38. (Off: No, 9994). A LONG FESTOON of flowers, fruits, and leaves, tastefully designed, and wreathed upon two comic masks. (9 ft. 6 in.  $\times$  1 ft. 9 in.) This superb mosaic formed the threshold of the *House of the Faun Pompeii.*

---

## THE STATUARY.

---

THE examples we select from the large collection of ancient statuary are calculated to show the great variety of purposes to which the art of marble sculpture was put in the ancient times. Not only was it used for the purpose of portraiture and worship, but we find it devoted to such domestic uses as the making of a calendar, which displayed to the public a great deal of useful information, and a sun-dial, which served the purpose of the town clock of our own day.

The richer houses were also adorned with elegant bas-reliefs, and the genius of the artist was even carried into the decoration of large vats, which, from the designs upon them, seem to have been used for purposes connected with the vintage.

39. (Off: No: 2632). (*a*). A RUSTIC CALENDAR of cubical form, each face being 2 ft. 2 inches in height by 1 ft. 3 inches wide, and divided vertically into three

columns. Reading these columns downwards, we find on the top the sign of the Zodiac, below this the name of the month and the number of the days in it, the day upon which the *Nones* fell, the number of hours of daylight and of dark, the constellation through which the sun is passing, the tutelary deity of the month, the proper agricultural operations to be performed in it, and the religious rites to be celebrated. (*Rome.*)

(Off: No: 2541). (*b*). A SUN-DIAL in the form of a concave hemisphere. The hours are marked on it by radiating lines, and in the centre is the hole for the gnomon, which is no longer extant, the present gnomon being a restoration. Beneath the dial is an Oscan inscription, stating that Mara Atinius, the son of Mara, Quæstor by decree of the senate, had this sun-dial erected with public money. (*Stabian baths, Pompeii.*)

The first recorded sun-dial at Rome was said to have been brought from Southern Italy by Papirius Cursor about B.C. 293, but as it was not set for the latitude of Rome it gave the time incorrectly. The use of the sun-dial must have spread very rapidly, as many have been found in various parts of Italy.

**40. THE FARNESE BULL.** This celebrated group represents the punishment of Dirce. It is the work of the two famous sculptors of Rhodes, Apollonius and Tauriscus, who flourished before the reign of Augustus. The sons of Antiope are struggling to cast the bull and tie the ill fated Dirce to his horns. Antiope stands by encouraging them. On the base, in fine bas relief, a lyre against a tree, a syrinx, a thyrsus, a mystical basket, and other symbols. This magnificent group was found with the Farnese Hercules by Paul III in the baths of Caracalla, having been brought, according to Pliny, from Rhodes to Rome. It has been much restored. (Base, 10 ft.  $\times$  10 ft.)

Antiope, the wife of Lycus, king of Thebes, was of such surpassing beauty that Jupiter became her lover. She was repudiated by her husband, who took Dirce as his second wife. She, from motives of jealousy, shut Antiope up in a tower, and exposed her new-born offspring (twins) in the forest of Citheron. They were found by a shepherd, who named them *Zetus* and *Amphion*. After several years Antiope escaped, and accident led her to the cottage of the shepherd who had cherished her children. She recognised them, and remained with them panting for revenge. One day Dirce went to the forest with her retinue to celebrate the orgies of Bacchus. She met Antiope, and with the assistance of her women dragged her into the jungle; but their mother's cries reached the ears of Amphion and Zetus, who put the women to flight, rescued Antiope, made Dirce prisoner, and bound her to the horns of a wild bull which dragged her over rocks and precipices, until the gods, pitying her, changed her into a fountain, and the twins killed Lycus and took his kingdom.

**41. THE FARNESE HERCULES.** This colossal statue, of deservedly high reputation, is perhaps the most celebrated of antiquity. It was sculptured in Athens by Glycon, according to the inscription under the club, « ΠΑΡΚΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ. » The god is in an attitude of repose; his figure is quiet and his aspect serious; his muscular and athletic limbs are nobly proportioned; his

club rests upon the rock and forms a support for his left shoulder; the lion skin covers the club; his right hand holds behind him the three apples of the Hesperides. According to the style of sculptors of the best Grecian epoch, his head is small, but it is thought that by this the artist meant to imply the superiority of the physical over the intellectual in the nature of Hercules. This statue was found in 1540 in Caracalla's Thermæ at Rome, and, with the inheritance of the Farnese family, it was in 1786 carried to Naples. It was without legs, and Cardinal Alexander Farnese had them restored by *Guglielmo della Porta*. It is said that the commission to restore this statue was offered to Michelangelo, who declined it, saying, « I could not make so much as a finger for such a noble statue. » In 1568 the ancient legs were found in a well of the Villa Borghese, three miles from the place where the statue had been discovered, and were then restored to the statue, while the legs made by Della Porta were placed in the museum of the Villa Borghese. One half of the fore-arm, the left hand, and eyes are in plaster. (Height, 9 ft. 9 in.)

**42. (Off: No: 6409). FLORA FARNESE.** A colossal statue attributed to Praxiteles. It is one of the most interesting of ancient statues. The attitude is so natural, that Flora seems about to advance; a light robe, so transparent as not to look like marble, covers her fine figure. She has a bunch of flowers in her left hand, and holds up her dress with the right. The head, the left arm with the flowers, and the feet are modern. It is probable that this was a companion statue to the Farnese Hercules. (*Baths of Caracalla, Rome.*)

The worship of Flora was established at Rome from the very earliest times, and the last days of April were consecrated to her festival, which was a scene of great revel and debauchery.

**43. (Off: No: 6211). MARCUS NONIUS BALBUS, SENIOR,** according to the inscrip-

tion found on the pedestal. This equestrian statue is as fine as that of his son, opposite to which it stood in the Basilica of Herculaneum. It was found without the head and one hand, which were replaced by *Canardi*, and modelled from the statue of Balbus as proconsul which was found in the theatre. (Life size.)

44. (Off: No: 6104). MARCUS NONIUS BALBUS, JUNIOR. He rides after the Greek fashion, without saddle or stirrups. He wears sandals, a short tunic, and a breast-plate that leaves his belt visible. He seems in the act of stopping his steed. Great authorities consider this the finest marble horse of antiquity. This statue was kept in the Museum of Portici; and in 1799, during the riots, a cannon ball carried off the head. The fragments were collected, a cast taken, and the head as now seen was modelled by *Brunelli*. (Life size.) (1739, *Herculaneum*.)

45. (Off: No: 6017). VENUS VICTRIX. An admirable work, much praised by Winckelmann. The limbs are supple, the attitude elegant, and the whole composition absolutely life-like. She treads under foot Minerva's helmet, and bears on her brow Juno's diadem. The arms are a restoration by *Brunelli*, and probably not like the original ones, for the inclination of the body and the fragments of the ancient arms make it probable that the figure originally held up a shield, and this is the more likely because when Capua (which was destroyed in the Second Punic War) was rebuilt by Julius Cæsar, Venus Victrix became her tutelary deity, and was no doubt represented by this exquisite statue, which was found in the Amphitheatre of Capua in the seventeenth century. It is very much in the style of the « *Vénus de Milo* » in the Louvre. (Height 6 ft. 8 in.)

46. (Off: No: 6032). FAUN AND BACCHUS. A charming group in Greek style, but

considered to be of Hadrian's time. It was found in the *Campagna* of Rome, with the Faun's head wanting. (Height 5 ft.)

47. (Off: No: 6018). ÆSCHINES (some say Aristides). This is a very remarkable statue of this celebrated man. He is represented dressed in a cloak, with his right hand on his breast as if delivering an oration; his face is calm and his expression natural, while the bald head and the closely-cut beard are in through harmony with the character of the statue. It is very much admired, and is considered to be a companion to the Sophocles of the Lateran. (Height 5 ft. 6 in.) (*Theatre of Herc.*)

Æschines was a celebrated Athenian orator who flourished about 342 B. C., and distinguished himself as the rival of Demosthenes. He died at Rhodes.

Aristides (surnamed "the Just,") was also an Athenian and a rival of Themistocles, by whose influence he was banished B. C. 434. He fought at Marathon B. C. 490, and was made Archon in the following year.

48. (Off: No: 5978). FLORA. A colossal statue with elegant drapery. (Height 11 ft.) (*Farnese*.)

49. (Off: No: 6081). LUCIUS VERUS. A statue, considered one of the best portraits extant of this Emperor. (Height 2 ft. 9 in.) (*Farnese*.)

He was a successful general and subsequently Emperor for about eight years, A. D. 161. He died of apoplexy in Germanv. He was an inveterate glutton, fond of the lowest company, and is said to have spent on one banquet to twelve guests L. 32,200.

50. (Off: No: 5960). URANIA, the Muse of Astronomy, daughter of Jupiter and Mnemosyne. A colossal statue from Pompey's Theatre at Rome. (Height 12 ft.) (*Farnese*.)

51. (Off: No: 5975). GENIUS OF THE ROMAN PEOPLE. A fine colossal statue. (Height 13 ft.) (*Farnese*.)

52. (Off: No: 6030). ANTINUS. A favourite of Hadrian, whose statue in various characters is familiar to every student of Grecian art in Italy. (Height 6 ft.) (*Farn.*)

When he was drowned in the Nile, Hadrian caused temples to be erected to him in Bithynia (where he was born) as well as in Italy and Greece, and

wished it to be believed that he had taken a place among the constellations. His statues are interesting as showing the high perfection of sculptors in the time of Hadrian.

53. (Off: No: 6297). VENUS AND CUPID. A Roman group, much admired for the purity of its style and its careful execution. (Height 4 ft.) (*Farnese*.)

54. (Off: No: 6020). VENUS CALLIPYGUS. A partly draped statue, attributed to Praxiteles. The attitude is graceful, and the statue has many warm admirers, though Winckelmann and some other excellent critics disparage it. The head and left arm are modern, and the right leg has been restored. (Height 5 ft. 5 in.) (*Golden House of Nero, Rome*.)

55. A side view of the same statue.

56. (Off: No: 6035). TORSO OF VENUS. This is held to be an original Greek work executed about the time of the Cnidian Venus of Praxiteles. (Height 3 ft.) (*Rome*.)

57. (Off: No: 976). ISIS. A charming small statue in marble, of Roman workmanship, in imitation of Egyptian style. She holds in her left hand the key of the Nile, and in her right the *sistrum*, a jingling bronze rattle, which was used in the rites of her temple. She is girt with a marble waistband, the clasp of which is formed of the heads of two crocodiles. There are some traces of gilding about the hair and the dress, and on the right arm is a remnant of gold that seems to have represented a double bracelet. The eyes and eyebrows were painted red. (Height 3 ft. without the plinth.) (*Pompei*.)

This statue was found in the temple of Isis upon a plinth bearing an inscription stating that it was placed in the temple by Lucius Coecilius Phoebeus, in compliance with a decree of the Decurions

58. (Off: No: 6008). DIANA. A small archaic statue, of awkward execution, but full of movement, and much admired. It bears traces of gilding. (Height 3 ft. 6 in.) It was found in 1760 in a casual excavation made between *Torre dell' Annunziata* and *Torre del Greco*.

59. (Off: No: 6276). DIANA THE HUNTRESS. In the act of drawing the bow. (Height 3 ft. 11 in.) (*Farnese*.)

60. (Off: No: 6819). PSYCHE. A fragment. This pure Grecian sculpture, which is esteemed by many the gem of this collection, may well belong to the time of Praxiteles.

The idea conveyed by her name, which signifies « the soul, » has been embodied by the sculptor in this charming work, which combines grace of form and beauty of feature with pensive melancholy and sweetness of expression.

She was represented with the wings of a butterfly, of which the traces remain; but the statue has unfortunately been much mutilated, and has evidently at some time been restored, and the restoration subsequently removed. (Height 2 ft. 8 in.) (*Capua*.)

It is from this statue that the writer of *The Last Days of Pompeii* studied the ideal of his heroine Ione.

61. (Off: No: 6375). CUPID AND THE DOLPHIN. A much admired group, which, however, has suffered a good deal from injudicious restoration. (Height 5 ft.) (*Capua*.)

62. (Off: No: 6026). NEREID. A nymph, gracefully holding up her drapery. She is seated on a marine monster. It is a master piece of Greek sculpture, sadly damaged by restorations. (Height 3 ft. 3 in.  $\times$  3 ft. 3 in.) (*Villa of Lucullus, Posilipo*.)

63. (Off: No: 6728). BACCHUS seated, and holding out his cantharus to be filled by a figure, of which scarcely a trace remains. Bas-relief. (4 ft.  $\times$  3 ft.) (*Herculaneum*.)

64. (Off: No: 6682). THE PERSUASION OF HELEN. A beautiful Greek bas-relief, displaying Alexander or Paris, accompanied by Eros, paying his court to Helen, whom he beckons to follow him. Peitho, the goddess of Persuasion, and Aphrodite, the goddess of Love, assist him in his suit. (2 ft.  $\times$  2 ft.) (*Noia Collection*.)

Venus had promised Paris the most beautiful woman in the world for his wife, as a reward for having

selected her as the fairest of the goddesses. She accordingly persuaded Helen, the wife of Menelaus, king of Sparta, to desert her husband and to fly with Paris to Troy, an abduction which caused the Trojan war.

**65.** (Off: No: 6781). CANDELABRUM in marble, adorned with arabesques and three storks perched on rams' heads. The triangular base is supported by three sphinxes, and the whole is of exquisite workmanship. (Height 8 ft.) (*Farnese*.)

**66.** (Off: No: 6673). (a) THE « GAETA VASE » around which, in bas-relief, Mercury giving the infant Bacchus to the nymph Nysa, who stretches out her arms to take him. These figures are followed by Fauns and Bacchantes, playing on the flute and cymbals. This work belongs to the happiest epoch of Greece. On the upper part of it in Greek, *the Athenian Salpion made this*. (Height 4 ft. 6 in.)

This vase was found at Gaeta, where it was used to moor boats to, as is seen by the marks made by the ropes. Before being taken to the Museum, it was used in the Cathedral of the town as a baptismal font.

(Off: No: 6670). (b) LARGE PUTEAL adorned with bas-reliefs of the following divinities: Jupiter and his eagle; Mars with lance and girdle; Apollo, with the lyre; Æsculapius, with his staff and serpent; Bacchus, with thyrsus and cantharus; Hercules, with his club; and Mercury, with his caduceus. (Height 3 ft. 6 in., diameter 3 ft.) (*Farnese*.)

**67.** (Off: N: 6023) HOMER. This is considered the best portrait extant of the blind poet, and perhaps the finest marble head of antiquity. The expression of blindness

and great genius are both admirably conveyed. (*Farnese*.)

He probably lived about 1000 B. C., and the uncertainty of his birthplace is recorded in the following elegiac. « Smyrna, Chios, Colophon, Salamis, Rhodos, Argos, Athenae, » Orbis de patriâ, certat Homere, tuâ. »

**68.** (Off: No: 1677). CICERO (B. C. 106). A bust showing a remarkable mole on the left cheek. (Height 3 ft.) (*Farnese*.)

**69.** (Off: No: 6153). DEMOSTHENES (B. C. 385.) A fine bust, with a realistic expression on the lips indicating the defect of speech from which he suffered. (Height 1 ft.) (*Herculaneum*.)

**70.** (Off: No: 6079). MARCUS AURELIUS (A. D. 121). A fine bust, clad in the chlamys. (Height 2 ft. 6 in.) (*Farnese*.)

**71.** (Off: No: 6033). CARACALLA (A. D. 188.) The frowning expression and thin lips of this expressive bust testify to the relentless cruelty of this savage Emperor. It is a work full of diabolical expression and wonderful realism. (Height 2 ft. 2 in.) (*Farnese*.)

**72.** (Off: No: 6038.) (a). JULIUS CÆSAR (B. C. 100). Colossal bust. (Height 3 ft.) This is considered one of the most authentic portraits of this Emperor, and was copied by Napoleon III, for the frontispiece of his « Life of Cæsar. » Portraits of Julius Cæsar are extremely rare. (*Farnese*.)

(Off: No: 110892). (b). TITUS (A. D. 40). A colossal bust. (Height 6 ft. 6 in.) (*Rome*.)

This Emperor succeeded Vespasian, after having distinguished himself at the siege of Jerusalem. He was on the throne at the time of the destruction of Pompeii and Herculaneum, and came with great energy to the assistance of the suffering population of those towns. He was an excellent Emperor. He died A. D. 81, deeply regretted by the Roman people.

# THE LARGE BRONZES.



Pompeii and Herculaneum have supplied us with nearly all the high-class specimens of Greek bronze which exist in the world. It is clear that the principal bronzes of this collection were made in a golden age of the art of casting, and it is incontestable that at no subsequent period has the perfection of the ancient Greeks been attained. Pliny tells us that the ancients put gold and silver into their bronze, the metal itself being a mixture of copper and tin, cast and tempered, and used for a great variety of purposes besides the making of statues. We find every kind of household implement and ornament made of it, and it served to adorn chariots and galleys, as well as to make bracelets and chains for the Roman ladies.

**73. DIONYSIUS, OR INDIAN BACCHUS.** This head was formerly known as *PLATO*, but modern criticism has given it officially the name of Dionysius, or Indian Bacchus. A comparison of the Bacchus on the celebrated bas-relief No: 6713 in the Naples Museum, of which there is a replica in the Louvre, Vatican and British Museums, distinctly confirms the view. These bas-reliefs represent the Indian Bacchus being entertained by Icarius, when he went over to India to teach the Indians how to make wine. The head before us is considered the finest bronze head of antiquity, every detail has been most elaborately carried out. The bust has been taken as a model for ideal heads of Our Saviour. (Height 1 ft. 9 in.) (1759, *Herc.*)

(Off: No: 5607). (*b*). **ARCHYTAS.** This too is an admirable bust. The head is surrounded by a turban, the badge of great philosophers. (Height 1 ft. 9 in.) (1753, *Herculaneum.*)

Archytas was the successor of Pythagoras and an able geometrician. He redeemed his master Plato from the hands of the tyrant Dionysius, and was made governor of Tarentum. He died about 374. B. C.

**74. (Off: No: 5616). (a). SENECA.** Thought by Comparetti and de Petra to be L. Calpurnius Cesoninus Piso (see *La Villa Ercolanese* by Ruggiero p. 171). A head of great merit, and presumably a portrait from life. He was tutor to Nero, who murdered him A. D. 65. (Height 13 1/2 in.) 1724. *Herculaneum.*)

(Off: No: 5614). (*b*). **M. CLAUDIUS MARCELLUS,** the unfortunate nephew of Augustus, who died in his twentieth year. A very fine passage in the sixth *Æneid* (v. 883) was written in praise of him. The Archaeologists name this bust Ephebus. (Height 16 in.) (1754, *Herculaneum.*)

**75. (Off: No: 5001). SILENUS.** A very famous statuette of the inebriate tutor of Bacchus. He is crowned with ivy and clothed in a short tunic, his body staggers under the influence of drink. The left arm is raised above the head, and a serpent twined round it served to support a vessel of some kind, which is lost to us. The base is inlaid with silver in a design of grapes and vine-leaves. (Height 21 in.) (*Pompeii.*)

**76. (Off: No: 5003). NARCISSUS.** This

statuette vies with that of the dancing Faun for the first place among the small specimens of this gallery. He is represented naked, and standing up. His feet are covered with elegant sandals, and a roeskin is thrown over his left shoulder. The inclination of his head, and the uplifted finger of his right hand, show that he is represented as listening to the whisperings of the nymph Echo while admiring his own reflection in the water at his feet. The eyes are hollow. (Height 25 in.) It was found in 1862, in a small house at Pompeii.

77. (Off: No: 5002). THE DANCING FAUN. This exquisite statuette combines all the distinguishing features of the purest period of Greek art. The figure is slightly poised on tiptoe, and represents the beautiful of grace and easy movement. The hands are uplifted, and the face, full of animation, is in charming harmony with the pose of the body. The head wears a garland of acorns. (Height 32 in.) This statuette gave the name to the « House of the Faun. » It was found in the centre of the *impluvium*. (*Pompei*.)

78. (Off: No: 111495.) DRUNKEN FAUN. This charming figure was found on the piscina of the peristyle of the House of the Centenary in April 1879. He was there set up as a fountain, and the water flowed through the wineskin which he holds under his left arm. (Height 1 ft. 9 in.) On its original marble base 3 in. thick. in *Pompeii*).

79. (Off: No: 5624). THE SLEEPING FAUN. This casting represents the personification of placid sleep. Upon the forehead are two diminutive horns, and upon the neck, two glands such as are found upon goats. (Height 5 ft.) (1756, *Herculaneum*.)

80. (Off: No: 5628). THE DRUNKEN FAUN. He is stretched on a half-empty wine skin, and leans against a rock. He snaps the fingers of his right hand, and his whole

pose is that of rollicking inebriety. Like the sleeping Faun, he has small horns and glands. The statue is in excellent preservation, though the body has been slightly flattened. (Life size). (1764, *Herculaneum*.)

81. (Off: No: 5625). MERCURY IN REPOSE. This is esteemed the finest bronze statue extant. The herald of the gods is seated on Mount Ida, reposing after a long flight, and awaiting further orders. The bronze seems almost to breathe, so vividly does it convey the impression of panting. The feet are winged, and the whole composition is esteemed unique for grace of form and power of expression. It will be noticed that the artist intended to convey the impression of a flying figure, as he placed the clasp of the sandals under the ball of the foot, in such a position as to render walking impossible. (Height 5 ft.) (1758, *Herculaneum*.)

82. (Off: No: 4995). BACCHUS AND AMPELUS. A small group of great beauty representing a young man and a boy, naked, and crowned with laurel. (Height 2 ft. 9 in.) (*House of Pansa, Pompeii*.)

83. (Off: No: 5595). AUGUSTUS AS JUPITER. A colossal statue. He holds a long spear in his right hand, and in his left the thunderbolts of Jove. (Height 6 ft. 8 in.) (1714, *Herculaneum*.)

84. (Off: No: 5613). APOLLO holding the lyre and the plectrum. The eyes and the strings of the lyre were of silver, but are wanting. (Height 2 ft. 3 in.) (*Pompeii*.)

85. (Off: No: 5619). AN ACTRESS. She is fastening her cloak with a brooch on the right shoulder. A fillet inlaid with silver binds her hair, and her eyes are of enamel. This statue is one of six which decorated the proscenium of the theatre of Herculaneum. (Height 4 ft. 11 in.)

86. (Off: No: 5626). DISCOBOLUS. This casting is full of life. The eyes are of

enamel. The body leans forward, and he appears to be watching the quoit which he has just thrown. (Height 3 ft. 9 in.)

This statue was found on a small island in the centre of the *piscina* of a villa at Herculaneum, and hence some good authorities have argued that it was intended to represent a youth in the act of plunging head-first into the water.

**87.** (Off. No: 1996) ALEXANDER on horse-back. This little equestrian statuette is richly decorated with silver, and is much admired for its movement. He is represented mounted on Bucephalus, without a helmet, and in rich armour, raising his sword to slay an enemy. (Height 1 ft. 5 in.) (1761, *Herculaneum*.)

**88.** (Off. No: 1999). A MOUNTED AMAZON. She is dressed in a tunic and wears a helmet raising her lance in her right hand. It is seldom that the Amazons are found represented on horseback, which has given an additional value to this little bronze. (Height 1 ft. 7 in.) (*Herculaneum*).

**89.** (Off. No: 5629). APOLLO drawing his bow. (Height 1 ft. 7 in.)

This statue was found in a well in the Forum of Pompeii in 1817, where it had been thrown by thieves who had tried to carry it away on the night of the destruction. They succeeded in wrenching off one arm and one leg, which were found with their skeletons near the city wall in 1818.

**90.** (Off. No: 504). DIANA drawing the bow. A small statue in perfect preservation. (Height 1 ft.) (1747, *Lerc.*)

**91.** (Off. No: 4997). VICTORY. A charming statuette poised upon a globe, and having a jewelled bracelet on the left arm. The wings and the waving garment are especially well executed. (Height 1 ft. 3 in.) (*Pompeii*.)

**92.** (Off. No: 5010). FORTUNE on the Globe. A statuette like the former, remarkable for its elegant pose, and the graceful execution of the drapery. Her neck is adorned with an elegant silver neckla e. (Height 18 in.) (*Herculaneum*.)

**93.** (Off. No: 5313). ABUNDANCE. A

statuette of great merit. She is wrapped in a cloak, and wears on her head the lotus bud, an attribute of Isis. In her right she holds the horn of abundance, and in her left the rudder, an attribute usual to her. The base is decorated with a pretty design of foliage in silver. (Height 1 ft. 6 in.) (*Herculaneum*.)

**94.** (Off. No: 4994). THE ANGLER. A seated statue for a fountain. In his left he holds a basket in which was found a small bronze fish. (*See glass case in the first room of the bronze sculptures*). His eye is fixed upon the point of his rod, showing that he knew this secret of the gentle craft. (Height 1 ft. 8 in.) (*Pompeii*.)

**95.** (Off. No: 1886 and 1888). Two GAZELLES. Life size and of excellent execution. (Height to shoulder, 2 ft.) (*Herculaneum*.)

**96.** (Off. No: 4887). COLOSSAL HEAD OF A HORSE. Presented to the Museum by the Santangelo family. This is one of the finest specimens of spirited colossal castings; was cast, no doubt, just as we see it, and never formed part of a complete horse. (Height 5 ft. 7 × 3 ft.)

An attempt has been made to show that this head belonged to the colossal horse, emblem of Naples, which stood in the *Piazza del Duomo*, and was supposed to cure other horses of diseases.

This latter horse was, however, broken up by Cardinal *Filomarino* to put an end to this superstition, and the metal was used for casting the Cathedral bell.

**97.** (Off. No: 4904). BRONZE HORSE (Life size, 15 hands.) This fine horse formed one of the team attached to Nero's quadriga which was found at a short distance from the Herculaneum theatre. The following inscription, which was compiled by the Abbé Mazzocchi, may be read in Latin on the pedestal. « *Of this splendid bronze quadriga with its horses, broken to atoms and dispersed, I alone remain, thanks to the King who joined together the six hundred fragments into which, like the limbs of Absyrtus, Vesuvius had rent me.*»

## MEDIAEVAL ART.

---

98. (Off. no: 10520). THE INFANT HERCULES strangling the serpents. This is a fine work of the 15th century. On the base are some of the twelve labours of Hercules in bas-relief. (Height 3 ft.)

99. (Off. no: 10516.) DANTE. A bronze head bearing his name. (Height 1 ft.)

This is a work of the 15th century, and is thought to have been cast from a mask of the poet's face taken after death.

Dante is generally represented without any hair on his face at all; but in *Purgatory XXXI*, Beatrice says to him, "Raise thou thy beard, and lo! what sight shall do " *ie* lift up your face and look about you; and he adds, "No sooner lifted I mine aspect up . . . than mine eyes (encountered) Beatrice ,,"

## GLASS AND TERRA-COTTA FROM POMPEII.

---

THE collection of glass and terra-cotta from Pompeii is very large and varied, and the resemblance of the specimens to our own articles of domestic use makes it an especially interesting department. As might naturally be expected, the Naples Museum is very rich in Roman glass and terra-cotta, and the excavations at Pompeii are bringing new specimens to light every day. The prismatic colours, and bright iridescence of the glass, is the result of centuries of burial, for no doubt this glass when new was as transparent as our own. The Greeks and Romans got glass-making from Egypt, and the pictures on the tomb of Beni Hassan show every detail of the Egyptian manufacture, at a period probably

three thousand years before the time of Christ.

100. (Off. No: 13521). AMPHORA of blue glass, found in the *Street of the Tombs*, near the house of *Frugi*, Pompeii. It was full of human ashes. This priceless specimen is covered with a bas-relief in white glass cut like a cameo, and represents in the midst of incomparably graceful arabesques the Genii of the Vintage. Some are occupied in gathering grapes, others are playing with their companions. Among the groups are two beautiful Fauns' heads, from the brows of which spring vines which encircle the whole body of the vase. Below is a superb bas-relief of animals. The precision of the workmanship, the correct-

ness of the drawing, and the elegance of the composition, give this vase the highest importance. (Height 1 ft.)

It is of the same material as the *Portland vase* which is exhibited in the Gem-room of the British Museum which cost 46,000 fr. The Portland vase is of purer style and much more severe design, and represents legends of Pelæus and Thetis.

**101. VASES** used in funeral rites. (*a, e, f*) Lachrymatories or tear-bottles to collect the tears of the mourners, and to be placed on the breast of the corpse. (*b, c, d, h, i*) Amphoræ, (*g, k, l*) Glass cinerary urns of the Roman period, still containing ashes of the dead.

**102. GLASS AND TERRA-COTTA VESSELS**, for household purposes. (Off: No: 12395). (*a*) An oil cruet in a leaden stand. (*b, c, d*) Glass cups and a saucer. (*e*) Jar for perfume. (*f*) A strainer. (*g*) A funnel. (*h, i*) Bottles. (*l, m, n*) Glass tumblers.

**103. Terra-cotta cups** richly decorated.

**104. Two similar cups.** (*Pompeii.*)

These cups were used for drinking, as is known by the fact that a similar one was found in *Arezzo*, bearing the inscription, « *Bibe, amice de meo,* » « Drink, friend, of my wine ».

## GEMS, JEWELS, AND PLATE.

THERE are few departments of archæology more interesting than the history of jewelry. A taste for personal adornment is found in the lowest tribes of the human race, and assuredly as a race has progressed, so surely has its jewelry progressed with it. We can trace the precious metals through all the pages of the Bible, from the signet which Judah gave to Tamar, to the costly stones of the Apocalypse; and the ornaments exhibited in the collection of the Naples Museum are striking as showing how this particular art had developed hand in hand with Greek culture and Greek taste.

In our age, jewelry has ceased to be artistic, and has become, like everything else we have, more or less mechanical, and this makes it the more interesting to look back upon a time when artists carried out their own designs, and the skilful engraver and goldsmith was the designer of his own handiwork.

### CAMEOS.

**105.** (Off: No: 27611). CUP OF ORIENTAL SARDONYX, known as the *Tazza Farnese*. (Diameter 8 in.). The intrinsic value of this *tazza* is inestimable, and its artistic merit renders it unique. It is said to have been found at *Rome* in the *Ausoleum of Hadrian*, now called the *Castel Sant'Angelo*; but it seems more probable that it was found in the ruins of Hadrian's villa by a soldier, who gave it to the Duke Charles of Bourbon when he was besieging Rome. Unfortunately, prior to its reaching the Farnese Collection, its owner caused a hole to be bored in the centre, that a foot might be fitted to it.

This incomparable relic has been the subject of many discussions among *savants*, and articles have been published about it by Maffei, Winckelmann, and others.

It is the only known cameo of its size which presents a composition on each side. On the reverse is a magnificent Medusa's head, which covers it completely, and on the inside are eight figures in relief which stand out against the dark background.

Archæologists are not agreed as to their explanation of the subject. The interpretation which seems to us the most probable is that of Comm. Quaranta who explains it as *Ptolemy Philadelphus consecrating the harvest festival instituted by Alexander the Great, after the foundation of Alexandria*.

Egypt is represented by the Sphinx, on whose back sits Isis holding an ear of corn. The old man in the upper section, with his back against a fig-tree, is probably the Nile, holding an empty cornucopia, the symbol of great rivers; and below the Nile hover two youths, who personify the Etesian winds, whose breath arrests the course of the Nile and fertilises Egypt.

The two nymphs seated on the right, one holding an empty horn and the other a cup, are *Nymphs of the Nile*, protectresses of Egypt.

And, finally, the figure which occupies the centre of the composition is one of the *Ptolemies*, with the attributes of Horus-Apollo, a chief Egyptian divinity and son of Isis, holding an hydraulic instrument for measuring the inundation of the Nile, and a dagger.

106. (Off: No: 6). (a) *Onyx, antique*. Dædalus fitting wings to Icarus, with two women looking on, probably Pasiphaë and Diana Dictynna, representing the Cretan city. (Width  $1 \frac{3}{4} \times 1 \frac{2}{8}$  in.)

(Off: No: 209). (b). *Carnelian*. Ajax; and Cassandra clinging to the Palladium. (Width  $\frac{7}{8} \times 1 \frac{1}{8}$ .)

(Off: N: 1298). (c). *Intaglio in carnelian, ant.* Apollo with the sigus of the Zodiac. (Width  $\frac{3}{4} \times 1$  in.)

(Off: No: 29). (d). *Onyx, ant.* Iole, asleep on the club of Hercules. Width  $\frac{1}{2} \times 1 \frac{1}{8}$  in.)

(Off: No: 65). (e). *Agate, ant.* A fragment representing the Farnese bull. Width  $\frac{7}{8} \times 1 \frac{1}{8}$  in.)

(Off: No: 232). (f). *Intaglio. Amethyst, antique*. Diana the huntress. Inscribed «Apollonius.» A gem of great celebrity. (Width  $\frac{3}{8} \times 1$  in.)

(Off: No: 60) (g). *Oriental onyx, ant.* Sculptor chiselling a vase. (Width  $\frac{7}{8} \times 1$  in.)

(Off: No: 30). (h). *Agate, ant.* Fine high relief of Jupiter Serapis. (Width  $\frac{7}{8} \times 1 \frac{1}{4}$  in.)

(Off: No: 32). (i). *Agate, ant.* Fine head of Medusa. (Width  $\frac{1}{8} \times \frac{3}{4}$ )

107. (Off: No: 16). *Onyx, ant.* Jupiter overwhelming the Titans—bearing the inscription  $\alpha\theta\eta\nu\omega\nu$ —an exquisite gem. (Width  $1 \frac{3}{8} \times 1 \frac{1}{4}$ .)

108. (Off. no: 41) (a) *Sardonyx, ant.* Dancing Faun. A fragment. Width  $1 \frac{1}{2} \times 1 \frac{1}{2}$ .

109. (1) Sicilian silver piece. Head of a woman with Phrygian head-dress. Reverse: a lion passant, and below, a Phrygian legend.

(2) Sicilian silver piece; a charioteer on a biga. Reverse; half a bull with human head, and Greek legend.

(3) Sicilian silver piece. Head of a woman surrounded by three dolphins. Reverse: horse's head with Phoenician legend.

(4) Silver piece. Female head. Reverse; Charioteer on a four-horse chariot.

(5) Silver medal from *Reggio*. Jove seated with margin of laurel wreath. Reverse; lion's head full-faced.

(6) Small Syracusan silver medal, with head of Apollo. Reverse; The Trinacria, the ancient emblem of Sicily.

(7) Messina medal. A dolphin beneath which is the word ZANKLOS, the ancient name of Messina.

#### GOLD ORNAMENTS

110. (Off: No: 24812). (a). Earring of gold representing a segment of an apple. (P.)

(Off: No: 24867). (*b*). Safety brooch in gold, richly decorated and ending in a ram's head. (Length 3  $\frac{1}{2}$  in.)

(Off: No: 24963). (*c*). Earring of gold in the form of a Panpipe. (*Canosa*.)

(Off: No: 24823). (*d*). Bracelet formed of linked hemispheres. Length 9  $\frac{1}{2}$  in.) (*P*.)

(Off: No: 24842). (*e*). Bracelet in the form of two horns ending in lions' heads, connected by a small chain. (Diameter 3  $\frac{1}{2}$  in.) (*Herculaneum*.)

(Off: No: 24858). (*f*). Necklace of gold lace with elegant pendants. (Length 14 in.) (*Pompeii*.)

111. (Off: No: 24824). (*a*). Gold bracelet in the form of a serpent. This is the largest as yet found in Pompeii. It weighs one pound.

(Off: No: 24875). (*b*). Another serpentine bracelet. (*Pompeii*.)

(Off: No: 25040) (*c*). Ring in the form of a serpent. (*Pompeii*.)

(Off: No: 25042). (*d*). Ring in the form of a serpent. (*Herculaneum*.)

(*e*). Another ring. (*f*). Precious stone, representing a head wearing a helmet, set in the ring, marked *e*.

(*g, g, g*). Earring with pearl pendants.

(Off: No: 24715). (*h*). A hairpin surmounted by a genius. (Length 2 in.)

(Off: No: 24805). (*i*). Earring in the form of a segment of an apple. (Height 1 in.) (*Pompeii*.)

112. (Off: No: 24883). (*a*). Splendid necklace formed of twenty-one Silenus masks and fifty-eight acorns and fleurs-de-lys, interwoven with chains. Found in a tomb in the Italo-Greek vase of Triptolemus at Armento, Basilicata. (Length 1 ft. 8 in.)

(Off: No: 111114). (*b*). Vine-leaf necklace of forty-six leaves. (1877, *Pompeii*.)

(Off: No: 24857). (*c*). Lion and Sphinx brooch. (Length 3 in.) (*Herculaneum*.)

(Off: No: 25108). (*d*). Ring. (Diameter 1  $\frac{1}{3}$  in.)

(*e*). *Jacynth*. Portrait of a woman. It was set in the ring marked *d*.

#### SILVER VASES AND CUPS.

113. (Off: No: 25287). (*a*). Silver drinking-cup encircled by a vine garland. (Diameter 6 in.) (*Pompeii*.)

(Off: No: 25300). (*b*). Silver mortar, decorated with lovely sprays of foliage. (Diameter 5 in.)

114. (Off: No: 25376). (*a*). Silver vase for sacrifice, adorned with bas-reliefs of genii of Bacchus. This vase has a lining to prevent sediment from resting in the concavities. Beneath the foot is the inscription *SOSINI LAPPI*. (Height 5 in. Diameter 4  $\frac{1}{2}$  in.) (*Pompeii*.)

(Off: No: 25367). (*b*). Silver cup with bas-relief representing Minerva fully armed on a chariot drawn by two horses. (Height 2  $\frac{1}{2}$  in.; diameter 5 in.) (*Pompeii*.)



## THE SMALL BRONZES.

WE present to our readers several plates illustrating this department of the Naples Museum, because no other museum in the world is so rich as this one in the everyday articles of domestic use among the Romans, and also because the specimens are of a kind not readily photographed, and it is difficult to take away a memento of them without the purchase of such a work as ours. The specimens in this section are some fourteen thousand in number, but among these there are numerous examples of the same stamp, though there are hardly any actual duplicates. These articles were all hand-made, and not sent out by the hundred dozen from large manufacturing establishments, as our household chattels are in the present day. The consequence of this is that the most ordinary articles of household use were stamped with an artistic merit, an intrinsic individuality which it would never be worth while to obtain in our day, even if we could attain to it; and however much schools of art may do to improve our artificers, and better our designs—and they will doubtless do very much indeed—they can never get over the difficulty that the artistic merit of a design must certainly vanish when it is applied by a purely mechanical medium and repeated over and over again either by machinery, or by artisans who become in course of time little better than machines.

115. (Off: No: 73000). THE CANDELABRUM OF DIOMEDE. This beautiful work of art is formed of a decorated Corinthian column bearing on the obverse a tragic mask, and

on the reverse a «*bucranium*,» or bull's skull. Four branches issue from the top of the column, from which four handsome double-wick lamps hang by four-stranded chains. These lamps were not found with the candelabrum, and do not belong to it, but they are of fine workmanship, and there can be no doubt that some such lamps hung on it originally, many similar examples having been found in the excavations. The lamp decorated with the head of an elephant, and suspended by two dolphins is unique. Standing upon the left angle of the base, upon the elaborate clusters of vine-leaves inlaid in silver, we observe a fine group composed of Acratus (a genius of Bacchus) mounted on a panther, the *rhyton* in his hand, and, opposite to him, a small altar upon which burns the sacred fire. (Height 4 ft. 1 in.) (*House of Diomedes, Pompeii.*)

116. (Off: No: 4993). DOUBLE LAMP, representing Cupid holding a lamp like a comic mask and a lamp hook. Beside him, on a bronze column, another lamp, in the shape of a human head with Mercury's winged cap for a lid; the flame issued from the mouth. (*Herculaneum.*)

117. (Off: No: 72254). (a). TREBLE-WICK LAMP surmounted by a youth wearing a Phrygian cap, who dances gracefully, and holds in his hand a chain from which a lamp-hook is suspended. (Height 4 in.; diam 5 1/2). (*Herculaneum.*)

(Off No: 72287). (b). DOUBLE-WICK LAMP of ornate design of vine-leaves and sprays,

surmounted by a Silenus. (Height 3  $\frac{1}{2}$ : diam.  $\frac{1}{4}$ .) (*Pompeii*.)

118. (Off: No: 72172). (*a*). LAMP adapted to be hung or carried, fitted with a chain to carry the extinguisher. A mouse is represented as gnawing the wick; and this creature being sacred to Vulcan, it has been argued that this lamp hung before his shrine. (Height 1  $\frac{1}{4}$ ; diam. 1  $\frac{3}{4}$ .) (*Pompeii*.)

(Off: No: 72180. (*b*). TREBLE-WICK HANGING LAMP. The chains of this lamp are beautifully worked in a double plait; a third chain holds the stopper of the reservoir. This lamp is adorned with three heads issuing from garlands. (Height 3  $\frac{1}{2}$ ; diameter 4 in. From one wick to the other 1 ft. 1 in.) (*Theatre of Herculaneum*.)

(Off: No: 72067). (*c*). CIRCULAR LANTERN, glazed with talc, bearing the inscription «*Tiburti Catus S.*,» perhaps the name of the maker. (Height with chain 22 in.; diam. 7  $\frac{1}{2}$  in.) Figures (*d*, *e*, *f*) represent (*d*) pliers used for raising the wick, (*e*) a lamp hook, and (*f*) an extinguisher formed of a small hemisphere with a curved handle. (*Herculaneum*.)

119. (Off: No: 73096). (*a*) THIS CANDELABRUM though remarkable for its fine execution and artistic simplicity, does not come up to many in the Museum for elaboration of design. What it lacks in this respect, it makes up for by the ingenuity of its mechanism; for in the first place it is telescopic, thus enabling the user of it to place the light at any height he pleased; further, by a very ingenious contrivance, the foot (see *b*) could easily be removed, and this again was constructed to fold together, so that the object could be easily packed for travelling. (Height of the candelabrum when extended 4 ft. 6 in.) (*c*) Small chain with two wedges intended to secure the candelabrum. (*Herculaneum*.)

(Off: No: 73052). (*d*). ANOTHER CANDELABRUM. The disc upon which the lamp was set, is fixed above the figure of a sphinx steered upon a Corinthian capital. The foot

of the candelabrum is formed of the paws of three lions, with foliage and egg ornament. (Height 4 ft.) (*Pompeii*.)

120. (Off: No: 72995). SACRIFICIAL TRIPOD, of beautiful execution. Its three lion-footed legs are capped by a seated Sphinx, and adorned with beautiful arabesques, and bearded heads of Jupiter Ammon. The legs are braced together by elegant sprays of lotus, and centre in the conventional device of the pensile lotus bud, an emblem which probably came from India to Egypt, and from thence, with the worship of Isis, to Italy. The basin is adorned with festoons and «*bucrania*,» emblems which remind us that it was intended to receive the blood of sacrifices. (Height 3 ft. Side of tripod 21  $\frac{1}{2}$  in. Height of basin 3  $\frac{1}{2}$  in.)

The tripod is usually called the tripod of the Temple of Isis, and no doubt it was consecrated to the worship of that goddess, but it was, in fact, found in a private house at Herculaneum.

121. (Off: No: 73152). (*a*). CURULE CHAIR, made to fold, with remains of gilding still discernible. It was originally decorated with ivory carvings, which are exhibited in the Museum. The ivory was so much damaged that it has been replaced by wood. (*P*.)

The *sella curulis* was the ancient Roman emblem of the kingly power, but under the republic the privilege of its use was extended to high officials. It was displayed on all great occasions, notably in the circus and the theatre, the statue of the reigning emperor being often placed upon it; and it was the seat of the praetor when he administered justice. The legs of the specimen before us are of bronze, but originally they were made of ivory, of which we see a survival in their shape which resembles an elephant's tusk. (See Smith, Dict. of Ant. *Sella Curulis*.)

(Off: No: 72988). (*b*). BISELLIUM. A bronze seat adorned with superb ornamentation. The obverse is decorated with two finely executed horses' heads, and two human heads with beards. The reverse bears the heads of two swans and two Medusæ. (3 ft. 4 in.  $\times$  1 ft. 4 in.) (*Pompeii*.)

The right of using this seat was granted as a mark of honour to distinguished persons, by the magistrates and people in provincial towns.

122. (Off. No: 72992). (*a*). **BISELLIUM** adorned with the heads of asses and of men, and elegant designs in silver and red mastic. The reverse (*b*) is decorated with the heads of swans and two masks. Figure(*c*) gives details of the ornamentation. (Ht. 2 ft. Width 18 in. Length 3 ft. 4  $\frac{1}{2}$ ) (*P.*)

It has been conjectured that this specimen is not a *bisellium* but a *pulvinar*, a seat or couch used at the *lectisternia*, festivals of great importance in Roman times, when the gods were placed upon the *pulvinar*, as if they partook of the sacrifice.

(Off. No: 73946). (*d*). Folding tripod with movable basin for sacrificial purposes. (Height 23 in.) (*Pompeii.*)

123. (Off. No: 78614) (*a*) **Couch** found in January 1868 in a room to the right of the *tablinum* of the house of Vibius at Pompeii. A strong box was found alongside it, showing, perhaps, that this was the bedroom of the master of the house. The bed rests upon four bronze supports with rectangular bases richly inlaid with silver. It has a head, much like a modern bed; decorated on one side with a bust of Ampe-lus, in the round, squeezing a bunch of grapes. Below this a Cupid holding a rabbit. On the other side is a swan. These emblems are all symbolical; the wine denoting luxury; the rabbit fecundity; and the swan comfort. There can thus be little doubt that this specimen is a bed proper, and not a couch for use at meals. Figures (*b*, *c*, *d*) give detail of the ornamentation. It was made of walnut wood. (Ht 18 in.; length 7 ft. 7 in; width 4 ft.)

124. (Off. No: 73021). **STRONG-BOX** made of iron, its obverse is adorned with bronze nails, and two busts of Diana in relief; between them the head of a wild boar. Beneath, two genii of Bacchus and the mask of a Bacchante. The elegant handle at the top served to raise the lid of this beautiful safe. (Height 36 in.; length 41 in.; width 23 in.) Found with the couches in the house of Vibius, *Pompeii.*

## DOOR FURNITURE.

125. Off. No: 71621-30). (*a*, *b*). Two hinges exactly similar to our own. (Length 13×27 in.) (*Pompeii.*)

(Off. No: 71643). (*c*). Door pivot constructed to allow the door to fold back. (Height 32 in. Diam. 3  $\frac{1}{2}$  in.) (*P. mpeii.*)

(Off. No: 71402). (*d*). Key of a very complicated nature hanging by a chain. (Length 30 in.) (*Pompeii.*)

(Off. No: 72738). (*e*). Lion-headed door ring. (Diam. 5 in.) (*Pompeii.*)

Off. No: 72966. (*f*). Door ring representing a fine head of Medusa with eyes and teeth in silver. (Diam. 5 in.) (*Pomp.*)

(Off. No: 71198). (*g*). Hook to fasten back a door. (Length 5  $\frac{1}{2}$  in.) (*Pompeii.*)

(Off. No: 71400 and 71401). (*h*, *i*). Door keys, the latter (length 5 in.) richly inlaid with silver was found with the skeletons in the cellar of Diomedes's house. (*Pompeii.*)

(Off. No: 71375). (*j*). The bolt of a lock.

(Off. No: 71484). (*k*). A bolt. (*Pompeii.*)

(Off. No: 71338). (*l*). Lockplate and key.

(*m*, *n*) Hook for a door, and a bronze nail. (*Pompeii.*)

## SADDLERY.

126. (Off. No: 75571 and 75561). (*a*, *c*). Bit similar to a modern one. (5  $\frac{1}{2}$  in. × 6 in.)

(Off. No: 75558). (*b*). Modifications of the nose-band still in use in Naples. (7  $\frac{1}{2}$  in.)

(Off. No: 5718). (*d*). Ornament of brow-band. (*Pompeii.*)

(Off. No: 75436). (*e*). Ornament for breast-plate, inlaid with designs in silver. (*P.*)

(Off. No: 75379). (*f*). Ornament for breast-plate. (*Pompeii.*)

(Off. No: 75854). (*g*). A buckle. (2 in.)

(Off. No: 75714), (*h*). Ornament of breast-strap, still bearing the threads which originally attached it to the leather. (*Pompeii.*)

(Off. No: 109510). (*i*). A stirrup. (?) (Height 5 in. Diam. 5  $\frac{1}{2}$  in.) Great doubt

exists as to this specimen, since neither the paintings nor the mosaics ever show a stirrup, and it is never mentioned by the ancient writers. (*Pompeii*.)

(Off: No: 75535). (*j*). A curb-chain. (Length 8 in.  $\times$  8 in.)

(Off: No: 75533). (*k*). An iron spur. (Length  $4\frac{1}{8}$  in.) (*Pompeii*.)

### MUSICAL INSTRUMENTS.

127. (*a, c*). Cattle bells. (*Pompeii*.)

(Off: No: 78623). (*b*). Circular bronze gong, with its striker hanging by a chain beside it. It has a beautiful tone. (Diam. 10 in. Length of striker  $4\frac{1}{2}$  in.) (*Pompeii*.)

(Off: No: 76941). (*d*). Cymbals. (Diam. 4 in.)

(Off: No: 76945). (*e*). Sistrum bearing the high relief (*f*) of a cat, a sacred animal among the Egyptians. This was a bronze rattle used in the worship of Isis. ( $8\frac{1}{2}$  in.)

(Off: No: 76891). (*g, h*). Flageolets. (Length 1 ft. 9 in.) These were the most important of Roman musical instruments, and were used on occasions of all kinds in the temples, the games, and at funerals.

Cantabat fanis, cantabat tibia ludis,  
Cantabat maestis, tibia funeribus.

Ov. Fast. vi. 679.

(Off: No: 76890). (*i*). Fragment of an instrument in bronze and ivory, thought to be part of a bagpipe. It was found in the barracks at Pompeii.

(*j, k*). Fragments of two trumpets. (*Pompeii and Herculaneum*.)

### CHECKS FOR THEATRES,—INKSTANDS

128. (Off: No: 77070 et seg.) (*a to n*). Fourteen ivory checks, thought to have been used for admission to the theatres. The birds (*i, j*) are of terra-cotta, and are supposed to have given admission to the upper seats. (*Pompeii and Herc.*)

(Off: No: 109880). (*n*). A numbered deaths-head, bearing the number III. Possibly a free-ticket. (*P*.)

(Off: No: 76983). (*o*). A knucklebone.

(Off: No: 76998) (*p*). A die exactly similar to our own; (*p*) a die intended to be loaded so that it might always throw alike. (*q, r*). Fish-hooks. (*s*). Netting needle. (*Pompeii*.)

(*t*). Stylus for writing on the waxed tablets. The pointed end served for writing, and the blunt end for effacing what was written. (*Pompeii*.)

(Off: No: 75091). (*u*). Bronze octagonal inkstand found in a tomb at Terlizzi near Ruvo. Martorelli, who has written upon it, thinks it belonged to an astronomer of the time of Trajan. It is adorned with seven figures, inlaid with silver, representing the divinities which preside over the seven days of the week.

(Off: No: 75095). (*v*). Reed pen found near a papyrus. (Length  $4\frac{1}{8}$  in.) (*Herc.*)

(Off: No: 75090). (*x*). Double inkstand. (Height  $2\frac{1}{8}$  in.  $\times$   $1\frac{1}{8}$  in.) (*Pompeii*.)

(Off: No: 110672). (*y*). Bronze pen in the shape of a modern one. (Length 5 in.) (*P*.)

(Off: No: 75082). (*z*). Inkstand adorned with pretty silver sprays. (Height  $1\frac{1}{2}$  in.  $\times$   $1\frac{1}{4}$  in.) (*Pompeii*.)

### LADY'S TOILET ARTICLES.

129. (Off: No: 77442, 77391-2, 77403).

(*a, c, e, h*). Pins for securing the hair, made in bone, and surmounted by pretty designs. (Length 4 in.) (*Pompeii*.)

(Off: No: 77370). (*b*). Ear-picker. (Length  $3\frac{1}{2}$  in.) (*Pompeii*.)

(Off: No: 77214). (*d*). Mirror made of metal. (Diameter 4 in.) (*Pompeii*.)

(Off: No: 69951). (*f*). Alabaster vase for perfume. (Height  $9 \times 2\frac{1}{2}$  in.) (*Herc.*)

(Off: No: 77354). (*g, t*). Bronze combs. (Height  $3\frac{1}{4} \times 2$  in.) (*Pompeii*.)

(Off: No: 77358-9). (*i, k*). Ivory combs. (Height  $2\frac{1}{2} \times 1\frac{1}{2}$  in.) (*Pompeii*.)

(Off: No: 69923). (*j*). Bronze ointment vase, hung by a chain wrought in a double plait. (Height  $2\frac{3}{4} \times 2\frac{3}{4}$  in.) (*Pompeii*.)

(Off: No: 77363). (*m*). Bronze thimble. (Height  $\frac{3}{4} \times \frac{6}{8}$  in.) (*Pompeii*.)

(Off: No: 77569). (*n, p*). Small ivory pots for cosmetics. (Height  $1\frac{3}{4} \times 1\frac{1}{2}$  in.) (*P.*)

(Off: No: 77570). (*o*). Small rock crystal pot (*cristallo di monte*), found with the «rouge» in it, which it still contains. (Height  $1\frac{1}{2}$  in. Diameter  $1\frac{1}{2}$  in.) (*P.*)

#### BATHING UTENSILS.

130. (Off: No: 69962-3). (*a, b*). Two strigils with busts of Diana and Hercules on the handles. (Length  $7\frac{1}{3}$  in. each.) (*P.*)

The strigil was used after the vapour bath or gymnastic exercises, to scrape off the perspiration and the ointments with which the body was habitually rubbed at such times.

(Off: No: 69947-42). (*c, g, h*). Pots for containing ointment. The vase (*g*) is  $4\frac{3}{4} \times 2$  in. in height, and the vase (*h*)  $2\frac{1}{2} \times \frac{1}{2}$  in.) (*Pompeii.*)

(Off: No: 73765). (*d*). Small ladle for drawing out ointment.

(Off: No: 69883). (*e*). Patera in which the ointments were mixed. (Length  $11\frac{1}{2}$  in. Diameter  $6\frac{1}{2}$  in.)

(Off: No: 68826). (*f*). Vase for the same purpose. (Height  $\frac{3}{8}$  in. Diameter  $\frac{3}{4}$  in.)

(Off: No: 73007). (*i*). Bronze bath similar to those of our day, with four handles, and a plug-hole to let off the water. (Length 4 ft. 6 in. Depth 18 in. Diameter 20 in.) (*Pompeii and Herculaneum.*)

#### SURGICAL INSTRUMENTS.

Most of the following surgical instruments were found in the «House of the Surgeon» at *Pompeii*.

131. (Off: No: 78034). (*a*). Actual cautery. Length 10 in.)

(Off: No: 78031). (*b*). A bivalvular *speculum* working on a central pivot. It has been the model of modern *specula*. (Length 6 in. Width when open  $2\frac{1}{2}$  in.)

(Off: No: 78005). (*c*). Scissors with a spring like shears. (Length 4 in.)

(Off: No: 78026). (*d*). A male catheter made in the same form as was re-invented in the last century by the celebrated

French surgeon J. L. Petit. It is open at one end, and closed at the other. At the closed end is an eye, as in the modern instrument. (Length.  $10\frac{1}{2}$  in.)

(Off: No: 78056). (*e*). Hook. (Length 6 in.)

Off: No: 78235). (*f*). An injection probe, with eight small holes arranged like wreaths as in the best modern instruments. The other end was no doubt fitted with a syringe. (Length. 6 in.)

(Off: No: 78029). (*g*). POMPEIAN FORCEPS, formed of two branches crossing and working on a pivot. Each branch is fitted with an engine-turned handle, and a spoon-shaped blade. The length of the handles gives great power to the operator. (Length 8 in.)

(Off: No: 78032). (*h*). Forceps. (Length  $4\frac{1}{2}$  in.)

(Off: No: 77991). (*i*). Cupping instrument of bronze. (Height 6 in. Diameter 3 in.)

(Off: No: 78199). (*j*). Medicine box with medicines. ( $5 \times 3$  in.)

132. (Off: No: 77726). (*k*) Spatula for mixing ointments. (Length 7 in.)

(Off: No: 78003). (*l*). Lancet for bleeding (Length 5 in.) (*Borgia.*)

(Off: No: 78007). (*m*). Fleam for bleeding horses. (Length  $5\frac{1}{2}$  in.)

(Off: No: 77982). (*n*). Forceps. (Length  $4\frac{1}{2}$  in.)

(Off: 77985). No: (*o*). Digitated forceps with the name ACAH :: GLVS F. (Length  $7\frac{1}{2}$  in.)

(Off: No: 78008). (*p*). Trocar for tapping in dropsical cases, with a hole at the top for the passage of the liquid. (Length 5 in.)

(Off: No: 78000). (*q*). Small spoon with bone handle, ending in the head of a ram. (Length  $5\frac{1}{2}$  in.)

(Off: No: 78027). (*r*). Female catheter. (Length 4 in.)

(Off: No: 77637). (*s*). Bistoury or surgical knife; the blade oxidised and the handle in bronze. (Length  $5\frac{3}{4}$  in.)

(Off: No: 78030). (*t*). A TRIVALVULAR SPECULUM, an instrument which has been

very much discussed by archæologists and professional men generally. It is composed of three valves, standing at right angles to the rest of the instrument, and jointly dependent on one another in the expansion transmitted only to one of them. By turning the screw, one valve is drawn nearer to the operator, and this forces the other two to open in a sidelong direction. The instrument can be held by the two curved handles with the left hand, while the right hand turns the screw. (Length 8  $\frac{1}{4}$  in.); widest expansion of the valves 1  $\frac{1}{2}$  in.)

(Off: No: 78733). (*u*). A spatula. (L. 7 in.)

(Off: No: 77144). (*v*). A case containing surgical instruments. (Length. 8  $\times$   $\frac{3}{4}$  in.)

#### ARMOUR.

This armour is highly decorated and was only used for processions and shows.

133. (Off: No: 5664, 5675). (*a, b*). Gauntlets (*ocrea*). (Length 18 in.  $\times$  18 in.)

(Off: No: 5637). (*c*). Epaulette. (Length 14  $\times$  14 in.)

(Off: No: 5665, 5668). (*d, d*). Greaves. (Length 22  $\times$  8 in.)

(Off: No: 5735). (*e*). Cuirass adorned with head of Medusa. (Length 44  $\times$  11 in.) (*Ruvo*).

(Off: 5686) (*f*). A belt. (*g*). A plate showing the whole design of the belt. (Length 3 ft.  $\times$  4 in.) (*Pompeii and Herc.*)

134. (Off: No: 5650, 5643). (*a, b*). Two helmets (*galea*) with vizor. (Length 16  $\times$  12 in. and 17  $\times$  14 in.)

(Off: No: 5669). (*c*). Circular shield with head of Medusa, and an olive garland inlaid with silver. (Diameter 15 in.)

(*d*). Quiver with arrows.

Off: No: 5756). (*e*). Dagger in sheath. The handle adorned with a fine eagle's head.

(Off: No: 9679 *et seq.*) (*f, f, f, f*). Four lances of different shapes.

(Off: No: 5815 *et seq.*) (*g, g, g*). Three battle axes. (Length 8  $\times$  3  $\frac{1}{2}$  in.)

(Off: No: 5844). (*h*). A leaden sling bolt with the inscription *FR*. This is one of many found on the battle field of Cannæ.

(Off: No: 72040). (*i*). Bronze axe-head without a handle, to which a cord was fastened, by which it could be slung and then withdrawn by striker.

(Off: No: 73937). (*l*). A bronze collar, meant to be worn by a slave, bearing the inscription « *Servus sum tene quia fugio* » I am a slave, arrest me because I am escaping. (Diameter 5 in.)

(Off: No: 72998). (*m*). Stocks made of iron, found in the barracks at Pompeii, with the skeletons of four men fixed in them, who were thus buried alive when the city was destroyed. They were nailed to the floor of the gaol, so that the prisoners were obliged to remain stretched on the ground. (Length 8 ft.) It was probably in such stocks as these that Paul and Silas were secured at Philippi. (Acts xvi. 24.) (*Pompeii and Herculaneum*).

#### AGRICULTURAL IMPLEMENTS

135. (Off: No: 71764). (*a*). A spade. (Length) 15  $\frac{1}{2}$  in  $\times$  11  $\frac{1}{2}$  in.)

(Off: No: 71751-53-54). (*b, b, b*). Hoes. (Length 15 in.  $\times$  14. The second 11  $\frac{1}{2}$  in.  $\times$  7. The third 13 in.  $\times$  8.)

(Off: No: 71731-34). (*c, c*). Heavy rakes. (Length 12  $\frac{1}{2}$  in., and 10  $\frac{1}{2}$  in.)

(Off: No: 71739). (*d*). A pitchfork. (Length 8  $\frac{1}{2}$  in.)

(Off: No: 71813). (*e*) Clipping shears. (Length 6  $\frac{1}{2}$  in.)

(Off: No: 71700) (*f*). Reaping-hook. (Length 14  $\frac{1}{2}$  in.)

(Off: No: 71969). (*g*). Scythe. (Length 12  $\times$  3 in.)

(Off: No: 71705). (*h*). A pruning knife. (Length 9 in.)

(Off: No: 71935). (*i*). An axe. (Length 8 in.)

(Off: No: 71964). (*j*). A plane. (Length 4  $\frac{1}{2} \times 2 \frac{1}{2}$  in. Height 2 in.)

(Off: N: 71969). (*k*). A saw. Length 11  $\frac{1}{2} \times 3$  in.)

(Off: No: 72030). (*l*). A mallet. (Length  $3\frac{3}{4} \times 2\frac{1}{4}$  in.)

(Off: No: 71821-24-25-37). (*m, m, m, m*). Chisels. (Length  $9\frac{3}{4}$  in.)

(Off: No: 71876). (*n*). Mason's trowel. (Length  $10 \times 3\frac{1}{2}$  in.)

(Off: No: 81806). (*o*). Smith's pincers. (Length  $10 \times 3\frac{1}{2}$  in.)

(Off: No: 72027). (*p*). Hard chisel. (Length  $6 \times 3\frac{1}{3}$  in.)

(Off: No: 71954-56). (*q, s*). Stone-mason's chisels. (Length  $6 \times 3\frac{1}{2}$  in.)

(Off: No: 71970). (*r*). Soldering iron. (Length  $2\frac{1}{2} \times 1\frac{3}{4}$  in.)

(Off: No: 71962). (*t*). An anvil. (Height  $5 \times 4\frac{1}{2}$  in.)

(Off: No: 71990). (*u*). A lever. (Length  $29 \times 2$  in.)

(Off: No: 71993). (*v*). A claw. (Length  $21\frac{1}{2} \times 1\frac{3}{4}$  in.)

#### STEELYARDDS, WEIGHTS, COMPASSES.

136. (Off: No: 76686) (*a*). Compass. (Length 7 in.)

(Off: No: 76684). (*c*). Proportional compass. (Length 6 in.)

(Off: No: 74390). (*b*). A weight in the shape of a pig, marked P. C. (100 lbs). (Length 9 in.  $\times$  11 in.)

(Off: No: 76665). (*d*). A plummet. Height  $1\frac{1}{2}$  in.  $\times$   $1\frac{1}{2}$  in.)

(Off: No: 76690). (*e*). A linear measure.

The Roman foot was divided into sixteen equal parts which were expressed by equidistant dots about  $\frac{3}{4}$  of an inch apart; so that their foot was about 10 inches.

(Off: No: 74058). (*f*). Steelyard graduated from I to VII on the one side, and from X to XXXIII on the other, the pan being supported by very elegant chains and the weight representing a Satyr. (Length of staff 1 ft. Diameter of pan  $5\frac{1}{2}$  in.)

(Off: No: 74069). (*g*). A steelyard with hooks to hang the object to be weighed.

(Off: No: 74518). (*h*). Leaden weights bearing the inscription « *eme habebis*. » « Buy and you shall have. » (Length  $2\frac{1}{2} \times 1\frac{1}{2}$  in.)

(Off: No: 74594). (*i*). Liquid measure for oil with an olive on the handle. (Length  $4 \times 2\frac{1}{2}$  in.)

(Off: No: 74165). (*j*). An ingenious machine for weighing liquids, which were put into the pan, and the equilibrium was adjusted by means of weights fastened to the ring beneath, and by shifting the position of the hook-chain along the graduated slot in the handle. (Length  $3 \times 5$  in.)

(Off: No: 74292). (*k*). A weight in the shape of a knucklebone. (Length  $6 \times 10$  in.)

(Off: No: 74393). (*l*). A weight in the shape of a cheese. (Length  $5 \times 9$  in.)

(Off: No: 74060). (*m*). A pair of scales. (Length of staff 24 in. Diam. of pan 3 in.)

(Off: No: 74601). (*n*). A measure for grain, with triangular cross-pieces to determine the capacity of the measure. (Length  $10 \times 11$  in.) (*Pompeii*).

#### KITCHEN UTENSILS.

137. (Off: No: 72983). (*a*). KITCHENER OR BRAZIER in the shape of quadrangular fortress with four towers at the angles. In the centre is a pan, in which the embers were laid, the fire being surrounded by a jacket of water contained in the square conduit which flows round the battlements, and could be drawn off by a tap. (Height 12 in.  $\times$  25 broad). (*Herculaneum*.)

(Off: No: 72986). (*b*). ECONOMIC KITCHENER consisting of a covered cylindrical boiler, communicating with a hollow semicircle, provided with a tap to draw off the hot water. The fire within the semicircle heated the boiler, and the three swans upon it are constructed to carry a trivet. (Height of boiler 18 in., diameter 7 in. Brazier 18 in. square). (*Stabiae*).

138. (Off: No: 69167). MILK JUG of beautiful shape. The two goats on the edge seem to indicate the use for which this jug was intended. We describe this as a milk-jug, as it is always known by this

name, but it is worth noting that as the goat was one of the emblems of Bacchus, it is more than likely that it was used for wine. (Height  $6 \times 4 \frac{1}{2}$  in.) (*Pompeii*.)

**139.** (Off: No: 73880). BRONZE VASES. (*a*). Urn with two handles and lions' feet. Inside is a vertical cylinder for live charcoal, round which lay the hot spiced wine, which was drawn off by a tap in the front, placed high up to prevent the sediment choking it. (Height with the cover 19 in. Diameter  $12 \frac{1}{2}$  in.) (*Herculaneum*.)

(Off: No: 68875-6). (*b*, *d*). Two small pails. (Height  $10 \times 9$  in.)

(Off: No: 68984). (*c*). A small jug of elegant design. (Height  $5 \times 5$  in.)

(Off: No: 69079). (*e*). Libation cup of exquisite workmanship and beautiful form. (Height  $8 \times 4 \frac{1}{2}$  in.)

(Off: No: 69087). (*f*). Another libation cup of very beautiful execution. The edge is surmounted by an eagle. Height  $7 \frac{1}{2} \times 4$  in.) (*Nocera*.)

**140.** (Off: No: 76578). (*a*). Frying pan. (Height 2 in. Diameter  $10 \frac{1}{2}$  in.)

(Off: No: 76543). (*b*). Frame for cooking twenty-nine eggs or tartlets at once. (Diameter 19 in.)

(Off: No: 76544). (*c*). Frame for four eggs.

(Off: No: 76581). (*d*). Stew-pan. (Height  $2 \times 9 \frac{1}{2}$  in.)

(Off: No: 74764, 74806, 74779, 74770, 246-7. Four stockpots and two sauce-pans. (*Pompeii and Herculaneum*.)

**141.** Shapes for pastry representing:

(Off: No: 76355). (*a*). A hare.

(Off: No: 76352). (*b*). A sucking pig.

(Off: No: 76353). (*c*). Half a fowl.

(Off: No: 76354). (*d*). A ham.

(Off: No: 76299). (*e*). A mould like a shell, with a head of Medusa in the centre.

(Off: No: 76275). (*f*). A shell.

(Off: No: 76346) and 76335). (*g*, *h*). Paste cutter.

(Off: No: 76313). (*i*). A spoon.

(Off: No: 73782). (*j*). A ladle.

(Off: No: 76349). (*k*). A grater.

(Off: No: 76304). (*l*). A bronze knife.

(Off: No: 76614). (*m*). A gridiron.

(Off: No: 76533). (*n*). A spit.

(*Pompeii and Herculaneum*.)

**142.** (Off: No: 72990.) LAVER for lustral water, richly adorned with elegant designs, and inlaid with silver and red mastic. In this laver was found a whisk for sprinkling the holy water. (Diameter 2 ft. 10 in.) (*Temple of Isis, Pompeii*.)

**143.** (Off: No: 73018). BRONZE STOVE of cylindrical shape and beautiful workmanship. It stands on three lions' feet, and has four handles, of which two are fastened to the sides by models of human hands. On the upper part are two handles each formed of two wrestlers, whose exertions are portrayed with wonderful realism. The lid is surmounted by a Cupid astride on a dolphin holding a lyre in his right hand. The upper part of this stove forms a boiler, which communicates with the fire bars beneath, which are hollow. The comic masks at the back of the stove form uptakes for the fire, while the one over the stove door communicates with the boiler, and may once have been furnished with a tap. (Height 3 ft. 6 in.; diam. 14 in.) (*P*.)

**144.** (Off: No: 68854). PAIL richly embossed and inlaid with silver. The two handles fall back, and form a rim to the pail. On one of the handles is the inscription « *Corneliae S. Chelidonis.* » (Height 17 in., diam  $12 \frac{1}{2}$  in.) (*Herc*.)

## THE PAPHRI.

This collection is as interesting as it is unique. It consists of some eighteen hundred charred rolls of Papyrus found in January 1752, in a house 100 feet beneath the garden of the convent of St. Augustine at Resina (Herculaneum), in which the Mercury in repose, the Drunken Faun, the two Discoboli, the sleeping Faun, the busts of Plato, Seneca, Scipio Africanus, Epicurus, Demosthenes, and Zeno, as well as the monochrome paintings were also discovered. They were mistaken for charcoal, when first found, but it was subsequently discovered that they were books, and the Rev. Abbot Piaggi invented

an ingenious plan by which they might be unrolled and read. They are written in Greek or Latin, and consist of about one hundred pages. Some five hundred have been published. Nothing of great importance has hitherto been found, but as the research continues, it is hoped that some great literary treasure may yet come to light.

145 Fac-simile of a portion of a Greek papyrus by *Philodemus*. It treats of liberty of speech, of its utility, and of the different ways of correcting the vices of humanity. (*Herculaneum*.).

## ITALO-GREEK VASES.

The Naples Museum contains a collection of something over four thousand vases, found in ancient tombs in the neighbourhood of the Old Greek colonies, and dating from the period when this part of Italy was called « *Magna Grecia*. » Some of these vases were brought from Greece,

but by far the greater number were made in Italy several centuries before the destruction of Pompeii. They are divisible into five great periods, namely; the Archaic, the Panathenaic, the Grand, the Transition, and the Decadence, and they date over the four hundred years from B.C.

600 to B.C. 200. It is desirable to remark that these vases are commonly but erroneously called «Etruscan.» The Etruscans made no painted vases at all that deserve the name, whereas the Greeks excelled in this branch of art and produced exquisite models decorated with a skill that we have never been able to equal. The method of painting them was as follows. When the vase came from the lathe it was covered with a coat of red paint. The ornaments were then drawn in black and afterwards the figures were delineated with a stylus. The black background was then painted in, and the finishing touches put in by the artist before the final baking.

They were mostly found in tombs, some of them containing ashes of the dead and jewelry, and others empty.

We give several plates showing the forms of the types most usually found, and illustrations of the most celebrated vases of the collection.

146. Terra-cotta urn found in a tomb. The melancholy figures in relief on this vase show it to represent a funeral ceremony. The Chorus of women appear to be lamenting the loss of the deceased. They are evidently not the paid mourners (*Praeficae*) of the Roman period, but friends to whom the loss of their relative was a real grief. (*Puglia*).

147. Side view of the same vase.

148. BRONZE VASES found in an Italo-Greek tomb. In this instance a rough jar was found at the feet of the corpse. To the right of his head was an ointment jar and several painted vases. On the left were a number of cooking utensils, with knives and spoons, so that the deceased might cook himself some food on his journey. (*Nocera*).

149. TERRA-COTTA VASES of the character found round corpses in ancient tombs. The vases numbered 5, 6, 7, 8 are of alabaster, the others are painted in black

and red, and are of Greek period. No : 1 is a beautiful Lagena finely gilded. (*Canosa*.)

150. RHYTONS of grotesque shapes. These vases were used for pouring libations and also for drinking. They have a small hole at the extremity, through which the wine could be sucked, and besides this we see in the frescoes many examples of their use at sacrifices. They were found at Nola and in the province of Basilicata.

The following two plates nos: 151 and 152 show the various forms of Italo-Greek vases, and will be very useful to students of this branch of Archæology. These vases are generally known in commerce and in books by their Italian names.

151. (a) *rotelle*, from the curved tops of the handles. (b) *A mascheroni*, from the masks upon the handles. (d) *Lagena*. (e) *Bacchic Amphora*. (f) *A tre manichi*, because it has three handles (h) *Rhyton*. (h) *A campana*, because it is of the shape of an inverted bell. (i) *Balsamarium*. (k) *Lepasta*. (t) *Lekane*. (m) *Cylix*. (n) *Skyphos*. (o) *Askos*. (p) *A lamp*. (q) *Askos*. (r) *Cantharus*.

152. (a). *A nodi*, that is having a knot in the handles. (b) *A incensiere*, the neck and mouth being trumpet-shaped. (c) *A colonnette*, from the small columns that support the rims. (d) *Amphora* (e) *Calice*, being in the shape of a chalice. (f) *Urna*, or funeral urn. (g) *Rhyton*, in the shape of a horse's head, from which libations were poured through a small hole in the mouth. These vessels were also used to drink from, as we learn from many frescoes, the vessel being held up in the air end the wine allowed to pour into the mouth of the holder. (h) *Lacrimatoio*. (i) *Prochoüs*. (h) *A præfericulum*. l *Cantharus*. (m, n, o) *Pateræ*, and the remainder *balsamarii*, small vessels used for ointments and perfumes.

153. (white No : 2163). (a), *INCENSIERE*. This form of vase is called by this name,

because it is supposed to have been used for containing perfumes. It is very beautiful in form and from the paintings upon it, it would appear to have been dedicated to a young lady. On the obverse of it is a shrine in which appears a girl with a dove in one hand, and a mirror in the other. (*b, c*). Two *Prochoi* of elegant shape with winged Cupids and Bacchanalian emblems.

154. VASE with MASKS. This is a fine vase, of pure shape, and with a female head surrounded by a pretty ornament of plants and flowers.

155. (Off: No: 86496). UNGUENTARIUM of the best period of Greek art. (Red figures on a black ground). The battle of Greeks and Amazons is represented in two rows with thirteen figures, each one named in Greek. On the top is the Attic hero Theseus ΘΗΣΕΥΣ who attacks the Amazon ΜΕΛΑΝΕ, while her companion Laodoce ΛΑΟΔΟΚΕ takes flight. Next comes Climene, ΚΛΥΜΕΝΗ who is on the point of being stabbed by Phaleros, ΦΑΛΗΡΟΣ, while Aristomache ΑΡΙΣΤΟΜΑΧΗ fights with Monikos ΜΟΝΙΚΟΣ. Below, Philakos ΦΙΛΑΚΟΣ about to strike Creusa ΚΡΕΟΥΣΑ; then Astiokos ΑΣΤΙΟΚΟΣ shakes his lance at Okuale ΟΚΥΑΛΗ, who is shooting an arrow at him. This beautiful composition winds up with Ioras ΙΟΡΑΣ, a wounded youth who is seated. (*Paestum*).

156. (Off: white No: 1660). BALSAMARIUM. (Red figures on a black ground). Achilles conducted by Mercury to the island of Leuce. Old Nereus is seated in the centre and is preparing the crown of Apotheosis for Achilles. Thetis is seated behind, and near her are Cimotheus and Pramates. All are eagerly expecting the arrival of the Thessalian hero, who was the nephew of Tereus, and son of Thetis.

The lower row represents Boreas pursuing Orythia (Names in Greek). (*Nocera*).

157. LAGENA, having on its neck deli-

cate ornaments and on its two sides a symbolical female head surrounded by leaves and flowers. The lower picture which goes completely round the vase illustrates a funerale ceremony. In the centre is a graceful shrine, supported on two Ionic columns, between which are five ears of corn and round them nine figures of either sex holding in their hands mystic symbols.

The upper picture shows a warrior crowned by Victory. Near him are a horse and sundry figures.

The reverse of the vase show Jove in a quadriga driven by Mercury and in front is a biga driven by a Warrior.

158. (Off. white No: 1758). (*On a tripod*). THE VASE OF DARIUS. (*Transition Period*). A colossal vase a *mascheroni*, with sixty figures of exquisite execution. (Red figures on a black ground). It is one of the few historical vases in the collection, and represents Darius in the centre, seated upon an elegant throne, holding the golden sceptre of the Persian monarchy, meditating an expedition against Greece. Behind him, a sentry, who was commanded to repeat to him daily, «Remember, O king, to punish the Athenians,» and two councillors in earnest conversation. Before him, his prime minister, representing the Persian nation (ΠΕΡΣΑΙ), holding up two fingers, and informing the king that the success of the enterprise depends upon two things: first, the goodwill of the provinces; and secondly, the contribution of money. Behind him, two councillors repeating his gesture, and an old pedagogue. In the bottom order, the treasurer, with a dissatisfied countenance, is seated at a table, collecting the contributions from the provinces, which, from the inscription on the tablets, ΤΑΛΑΝΤΑ: Η; *talanta hekaton*, seems to have amounted to a hundred talents, or L 1600.

One province is paying, the others are begging for more time, while one behind

he treasurer brings an offering of gold plate.

The upper order represents Greece backed up by Athena, with ægis and shield, who pats her on the back as she introduces her to Zeus, who, with Hera and Artemis, make up the picture on the left. Behind Minerva, Apata (the Goddess of craft), with lighted torches, and, beneath a term of Artemis, the Asiatic provinces of Greece holding a sceptre.

The neck represents the battle. This has been mistaken for a battle of Amazons, but it represents the Greeks fighting the same Persian provinces as are seen at the bottom of the principal picture.

Reverse; Greece mounted on Pegasus, crowned by Victory. (Height to top of handles 4 ft. 6 in.) (*Canosa*.)

159. Side view of the same vase showing the lotus-bud ornament, which was so much adopted for decoration in the Transition period of vase-making.

160. (Off. white No: 1485). VASE of the shape called *Olla* (*Grand period*.) (Red figures on a black ground. This beautiful vase represents the festival of the Vinalia, or end of the vintage, a festival answering to our harvest home. On the left is the priestess Dione about to pour a libation before an image of Bacchus. On the right stands Mainas, and on each side a Bacchante with lighted torches. The ladle (*simpulum*) was found inside it, and is similar to the one in the hands of Dione.

On the reverse of the vase are four female figures. The first playing the tibia. The second, Thalia with the Bacchic thyrsus and a lighted torch. The third Koreia, clad in a goatskin and striking a tambourine, and the fourth a Bacchante with the thyrsus. This vase is alike remarkable for its beautiful design and its wonderful varnish. (Height 1 ft. 10 in.) (*Nola*.)

161. URN. The Apotheosis of Hercules. The hero is seated on a lion's skin with

Mercury behind him. A female figure accompanied by Pan, with his pipes in his hands, makes up the group. Above, Athena on the right, and Venus and Cupid in front.

Reverse; Bacchic scenes. (*Ruvo*).

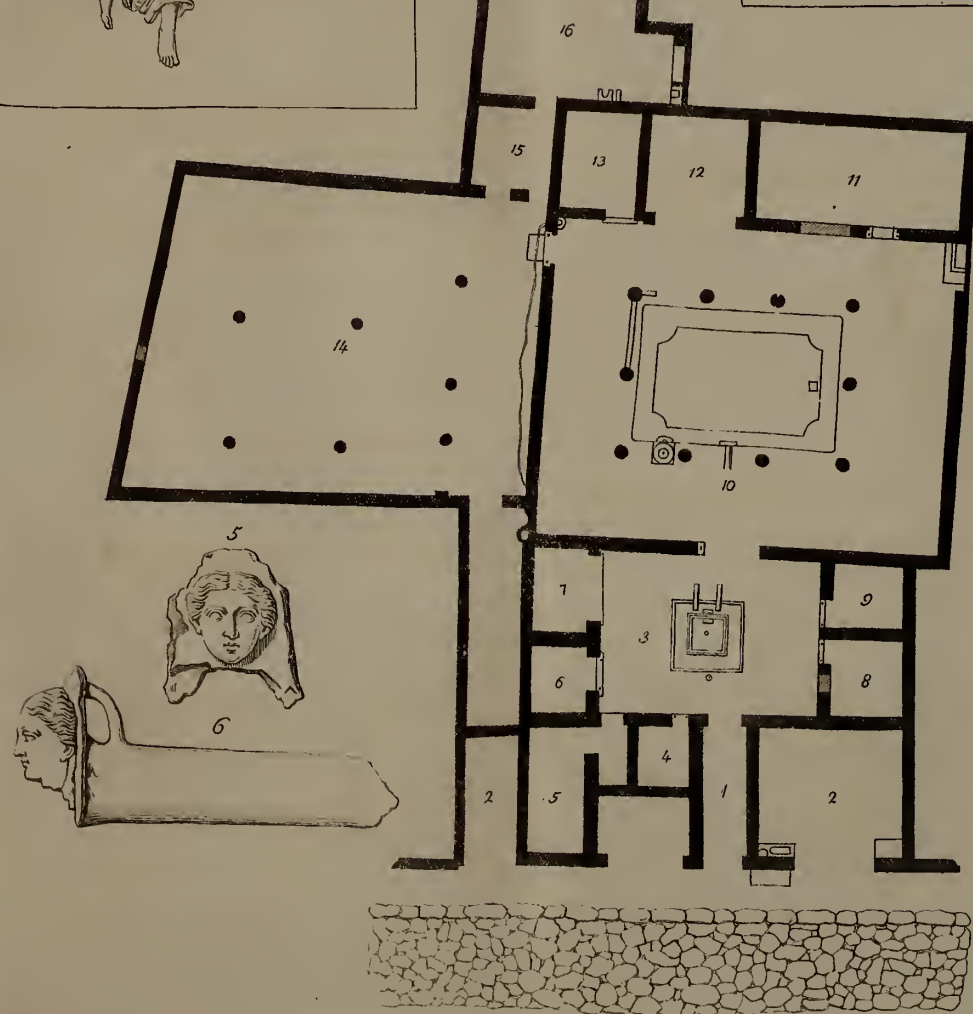
162. HYDRIA, of Nolan manufacture. Venus is seated on a chair, (*Okliades*), talking to a woman who has a box in her hands. A Cupid descends from above, and presents a garland to the latter lady. A little way off another woman in a cloak is talking to another Cupid at her side. *De Iorio* considers a sacrifice to « Love » to be the subject of the vase. — (*Nola*).

163. A vase with a wide mouth. (Red figures on a black ground). The painting represents Oedipus consulting the Sphinx. The Sphinx of Thebes is seated on an Ionic column with sundry figures around her, while Oedipus and another are intently listening for her reply. The seated figure may be Creon, who promised the kingdom of Thebes as a reward of divination, and is carefully watching events. Behind stands a youth with his left hand upraised. This may represent Oedipus, who was a young man when he solved the riddle. The legends differ, some, stating that Oedipus slew the Sphinx, others that the creature when conquered threw herself from the battlements of the Acropolis and perished. The female figure on the right is perhaps Giocasta, whose dowry was the Theban Kingdom, and who was to be the bride of the successful competitor. The reverse of the vase shows two youths, and a bearded man.

164. OLLA (of the best period of the Transition), representing a gymnasiarch, by name Pylades, with two women. (Red figures on a black ground).

165. The reverse of the same vase representing Hercules delivering Dejanira from the centaur Nessus in the presence of Oineus. (*Nola*).





5 10 20 30 40 50 100 palmi Napol.

PLAN d'UNE MAISON POMPEIENNE



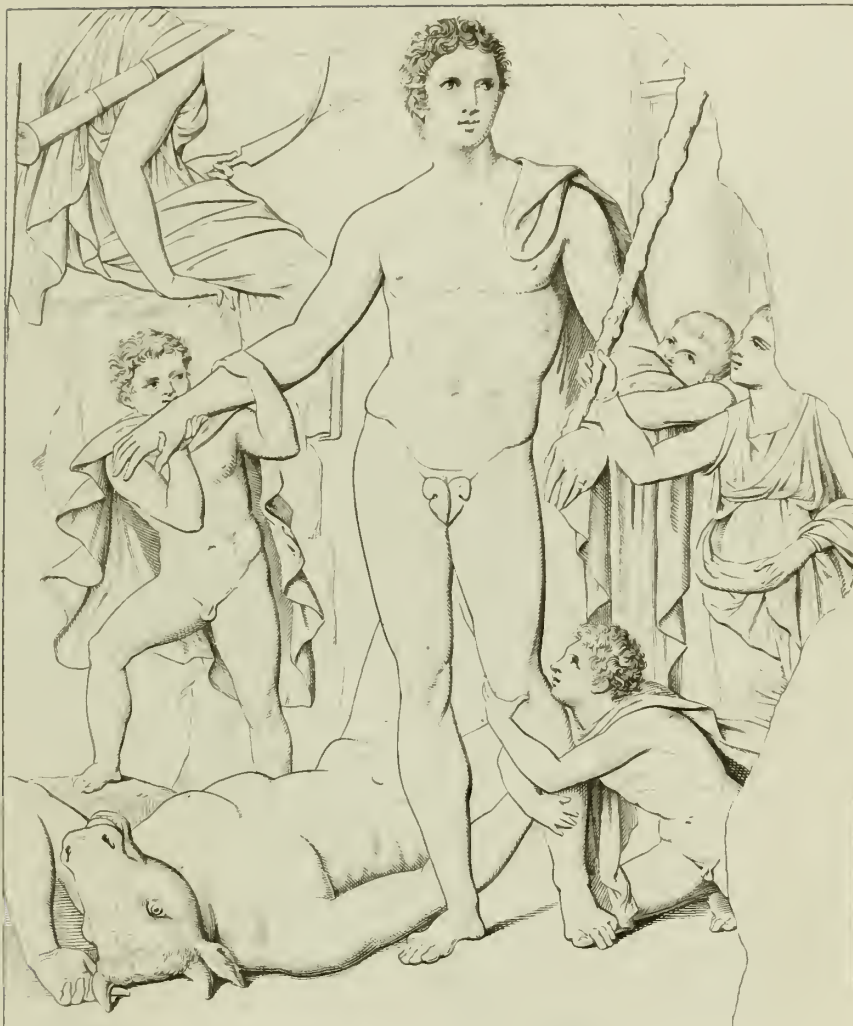


V. Mollame dis

G. Fusaro inc

*Peinture murale*  
**TELEPHE NOURRI PAR LA BICHE**

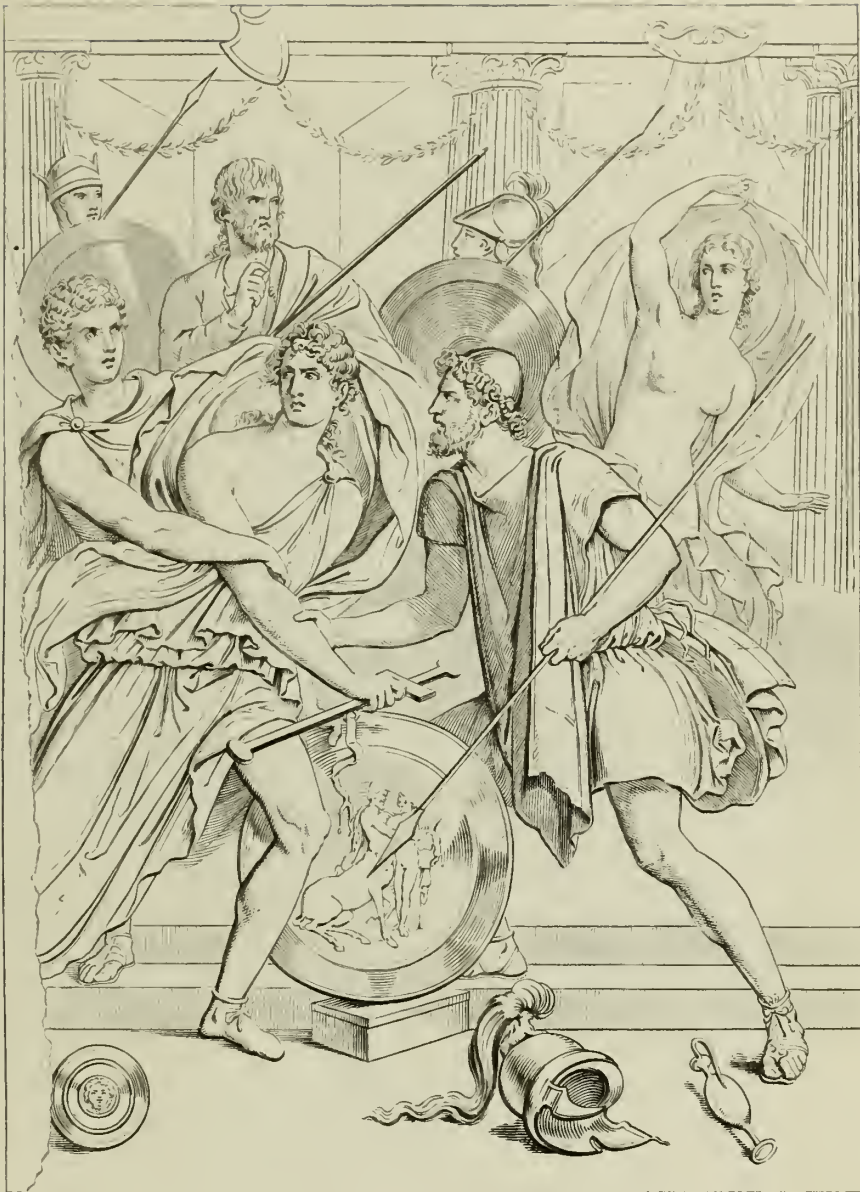




F. Mori del. e inc.

*Peinture murale*  
**THÉSÉE DÉLIVRANT LES ENFANTS ATHÉNIENS**





*Peinture Murale*  
**ACHILLE RECONNU**

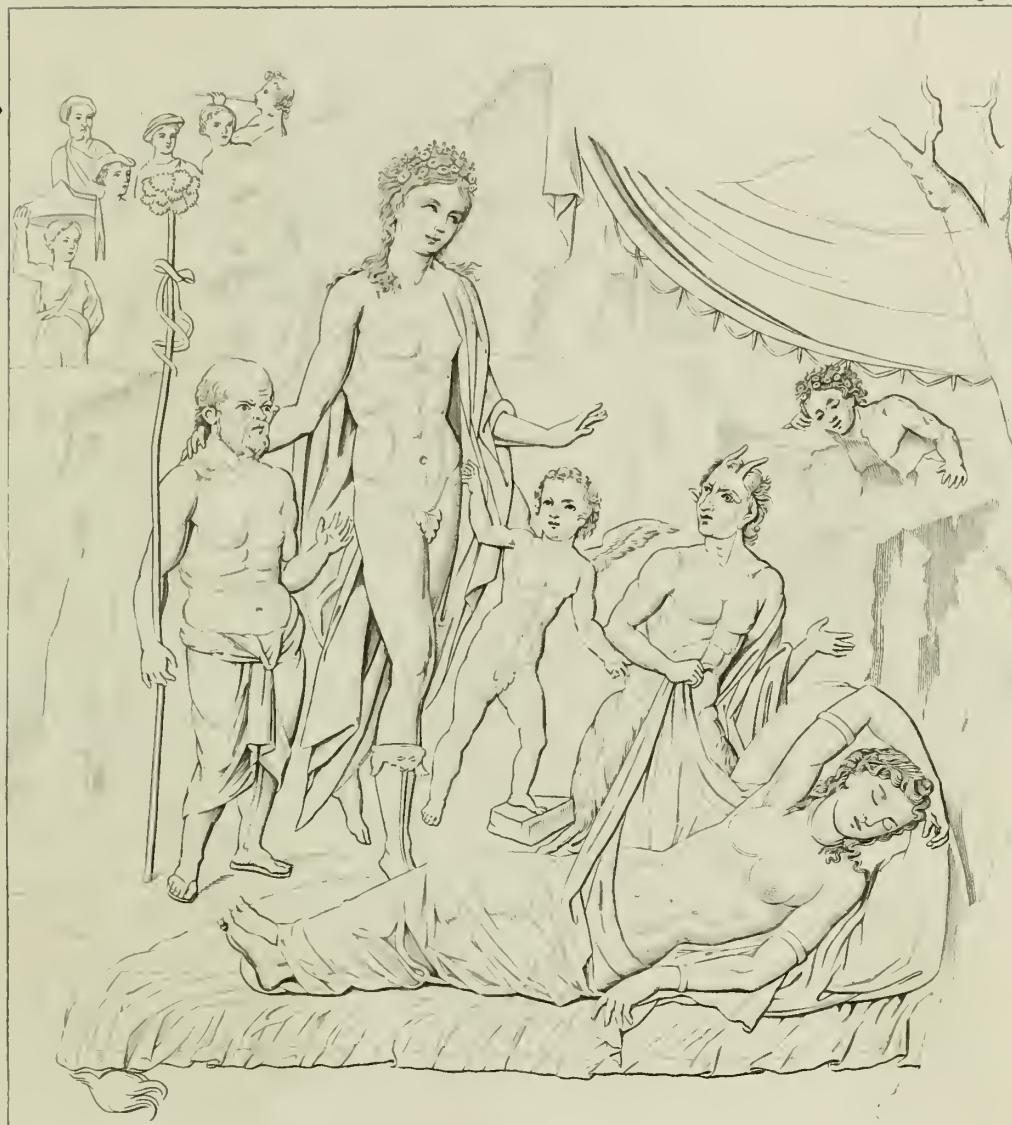




P. Amendola inc.

*Peinture murale*  
**L' EDUCATION D'ACHILLE**





P Amendola inc.

*Peinture murale*  
**BACCHUS ET ARIANE**





P. Martorana dis. ed. inc.

*Peinture murale*  
GALATHEE





7 Mollame dis

G Fusaro inc.

*Peinture Murale*  
**LE SACRIFICE D'IPHIGENIE**





F. Amendola inc.

V. Mollame del.

*Peinture murale*  
**LA CHARITÉ GRECQUE**





V. Mollame dis

P. Amendola inc

*Peinture murale*

# LES TROIS PARTIES DU MONDE ANTIQUE





F. M. dis.

P. Amendola inc.

*Peinture murale*  
**HÉLÈNE ET PÂRIS**





*Peinture murale*  
LEDA

*C. Matarana inc.*



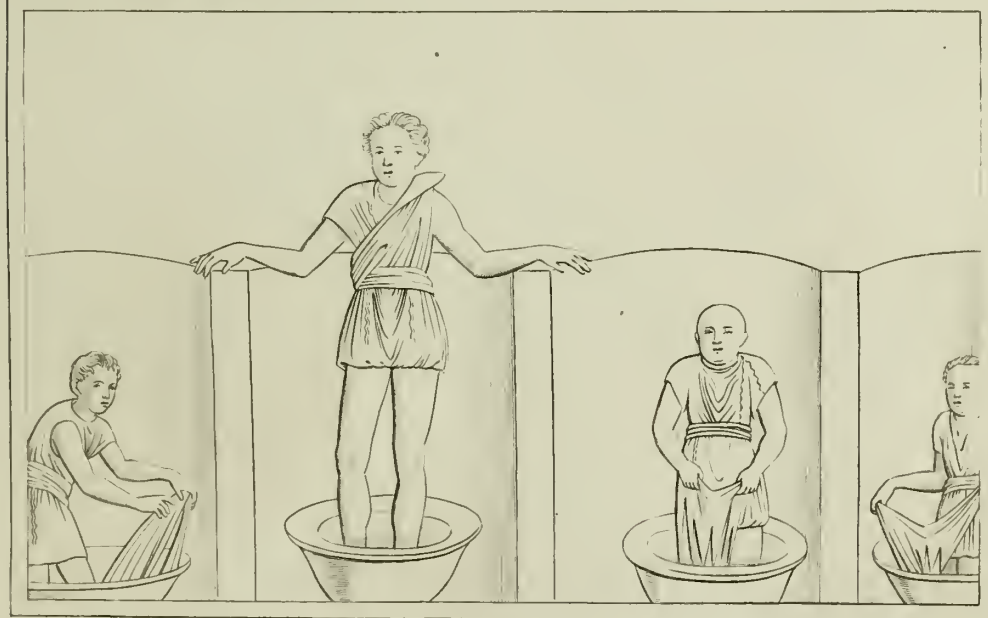
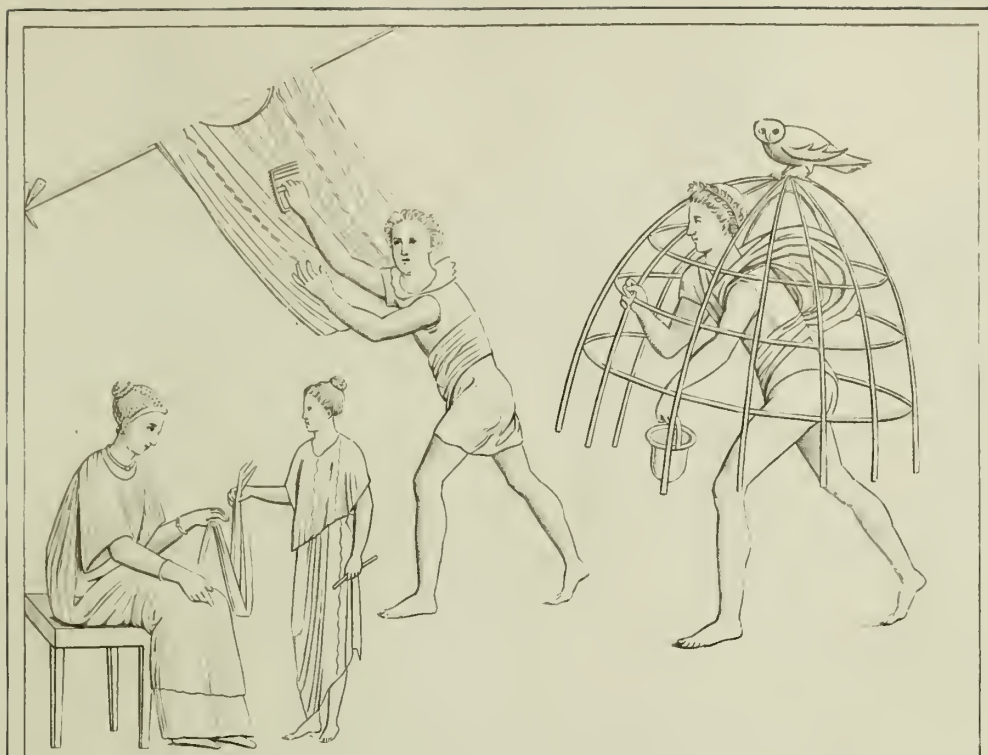


V. Mollame dis

G. Fusaro inc.

*Peinture Murale*  
MEDEE ET SES ENFANTS





*V. Amédée del.*

*Peinture murale*  
**LES TEINTURIERS**





F. Amendola inc.

*Peinture murale*  
DIVERTISSEMENTS DE L' ENFANCE





FAmendola inc.

*Peinture murale*  
**LA CARICATURE DE SÈNEQUE**





G. Fusaro inc

*Peinture murale*  
**LES TROIS GRÂCES**





J. Amendola inc.

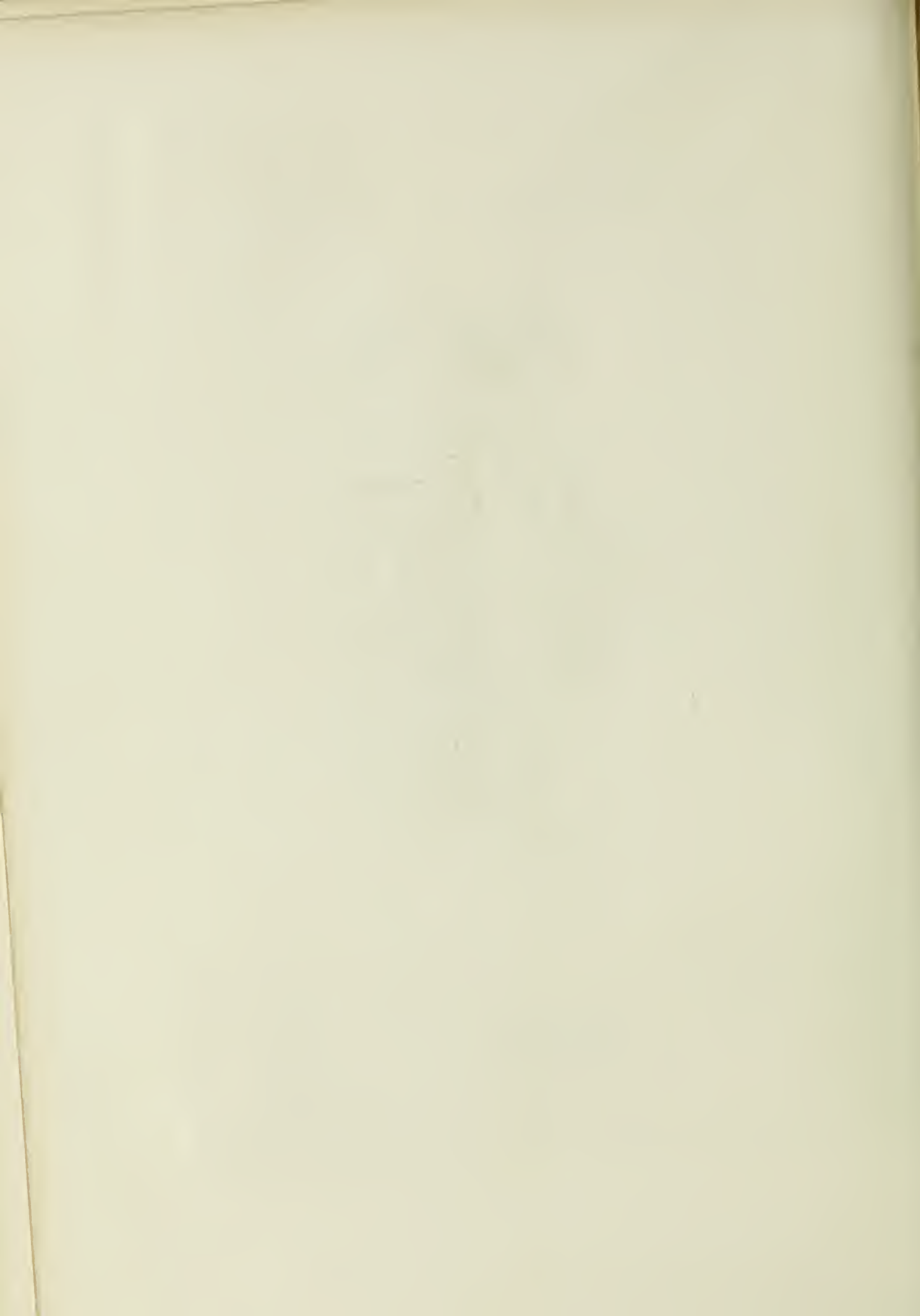
*Peinture murale*  
**BACCHANTE**





P. Amendola inc

*Peinture murale*  
**BACCHANTE**





P. Am. idola. inc.

*Peinture murale*  
BACCHANTE





L'Amazone de la mer

*Peinture murale*  
**BACCHANTE**





*Monochrome*  
**LES NIOBIDES**





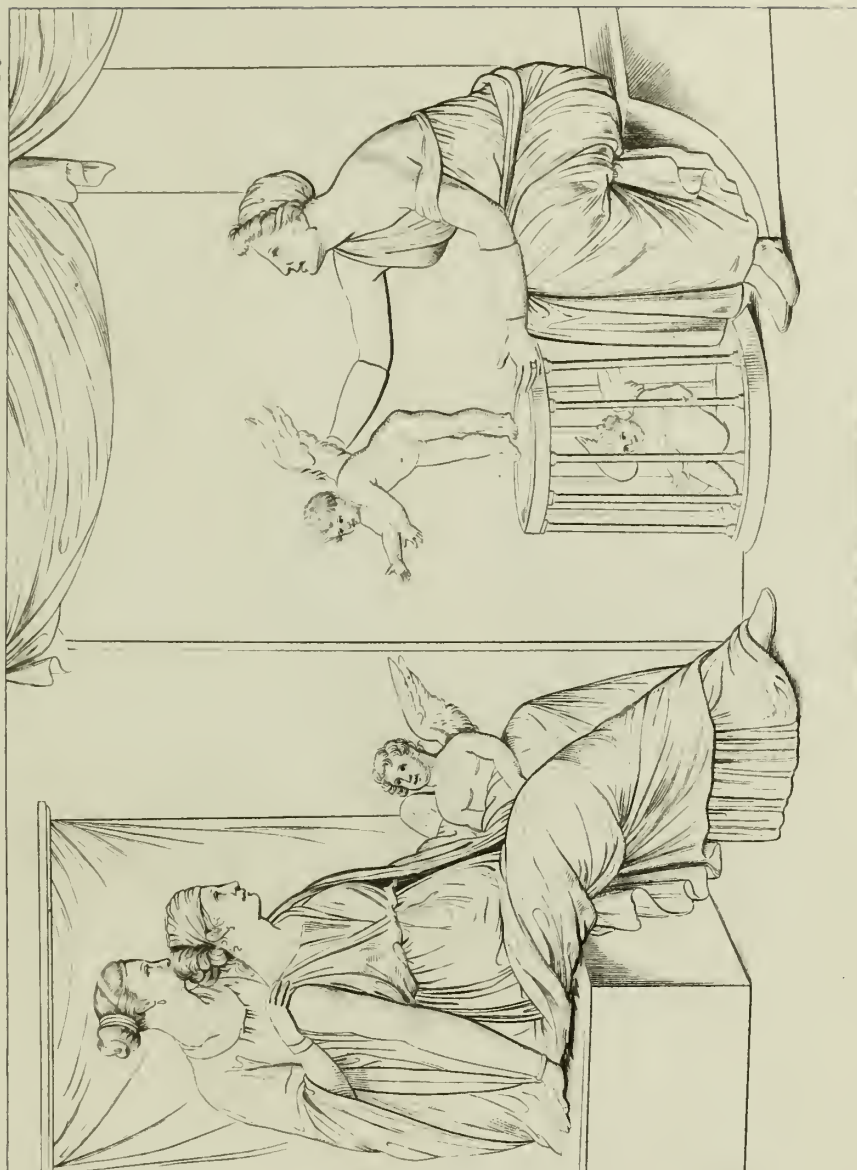
*Monochrome*  
**THÉSÉE TUANT LE CENTAURE**





*Monochrome*  
SCÈNE TRAGIQUE





F. C. dis.

*Peinture murale*  
**LA MARCHANDE D'AMOURS**

G. Imperato inc





E. Mori del., e inc.

*Pittura, munda*  
**NEREIDE**





G. Fusaro inc.

*Peinture murale*  
**NÉREÏDE**





PAmendola inc.

# CENTAURE





P. Amendola Inc.

CENTAURE





P. Amendola Inc.

CENTAURESSE





P. Amendola inc.

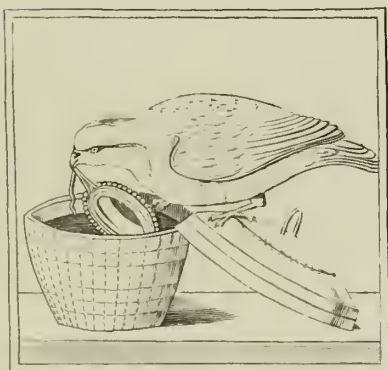
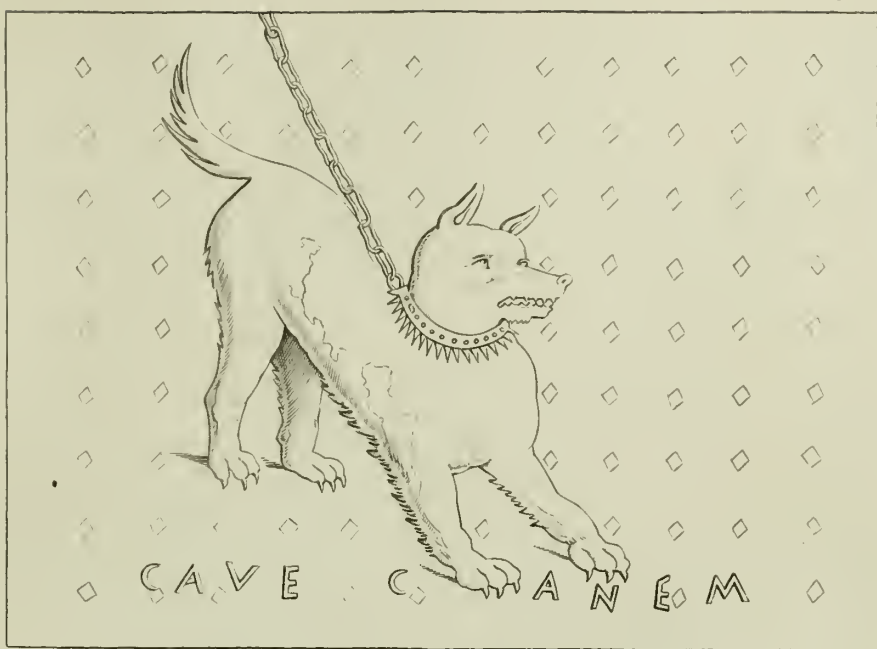
CENTAURESE



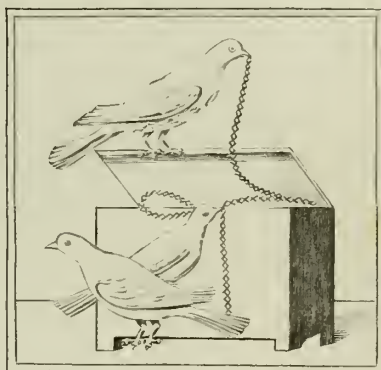


*Grande Mosaïque*  
LA BATAILLE D'ISSUS





P. Amendola inc.



*Mosaïque*  
LE CAVE-CANEM





El Morids

G Fusaro inc

*Mosaïque*  
**COMBAT DE COQS**



ΑΙΟΤΕΡΟΝ ΗΣ ΤΟ ΜΙΟΝ ΕΝΟΙΜΕ



P. Martorana inc.

*Mosaïque*  
SCENE COMIQUE





P. Martorana dis. et inc.

*Mosaïque*  
RIVIERE

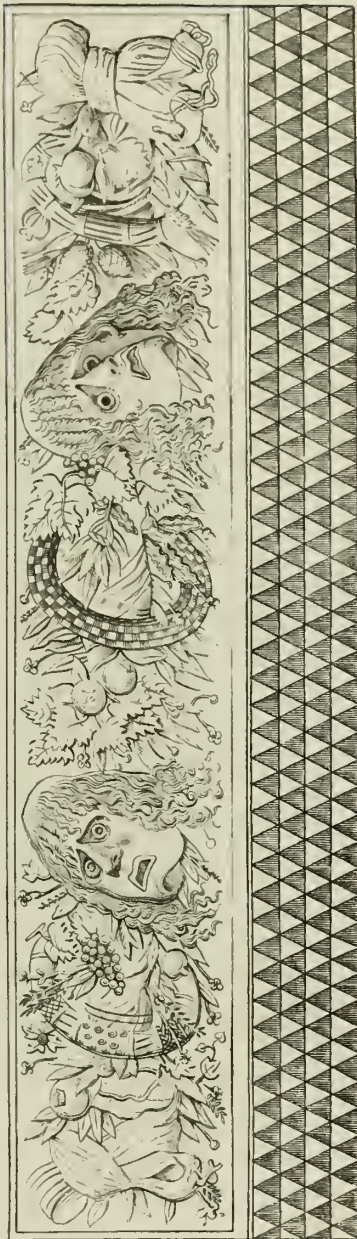




P. Martorana dis. e inc.

*Mosaïque*






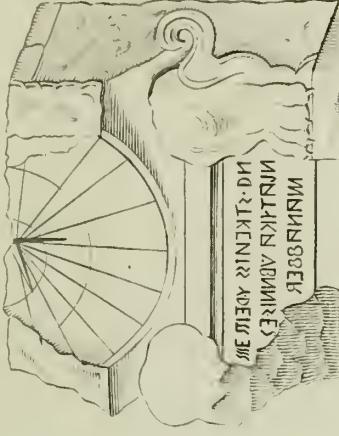


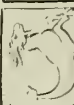


L. Amédée d'Azé d'Azé.

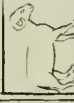


*Mosaïque*  
SEUIL DE LA MAISON DU FAUNE









		
MENSIS IANUAR. DIES XXXI NONA IDUS CALENDAS	MENSIS FEBRUAR. DIES XXVIII NONA IDUS CALENDAS	MENSIS MARTIUS DIES XXXI NONA IDUS CALENDAS



		
MENSIS IANUAR. DIES XXXI NONA IDUS CALENDAS	MENSIS FEBRUAR. DIES XXVIII NONA IDUS CALENDAS	MENSIS MARTIUS DIES XXXI NONA IDUS CALENDAS

		
MENSIS APRILIS DIES XXX NONA IDUS CALENDAS	MENSIS MAYUS DIES XXXI NONA IDUS CALENDAS	MENSIS IUNIVS DIES XXX NONA IDUS CALENDAS

		
MENSIS IULIVS DIES XXXI NONA IDUS CALENDAS	MENSIS AVGVST DIES XXXI NONA IDUS CALENDAS	MENSIS SEPTEMBER DIES XXX NONA IDUS CALENDAS

		
MENSIS OCTOBER DIES XXXI NONA IDUS CALENDAS	MENSIS NOVEMBER DIES XXX NONA IDUS CALENDAS	MENSIS DECEMBER DIES XXXI NONA IDUS CALENDAS

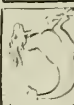














Enlilvanese dis.

Maure

P. Ametola inc.

# CALENDRIER RUSTIQUE

# CADRAN SOLAIRE

														
MENSIS IANUAR. DIES XXXI NONA IDUS CALENDAS	MENSIS FEBRUAR. DIES XXVIII NONA IDUS CALENDAS	MENSIS MARTIUS DIES XXXI NONA IDUS CALENDAS	MENSIS APRILIS DIES XXX NONA IDUS CALENDAS	MENSIS MAYUS DIES XXXI NONA IDUS CALENDAS	MENSIS IUNIVS DIES XXX NONA IDUS CALENDAS	MENSIS IULIVS DIES XXXI NONA IDUS CALENDAS	MENSIS AVGVST DIES XXXI NONA IDUS CALENDAS	MENSIS SEPTEMBER DIES XXX NONA IDUS CALENDAS	MENSIS OCTOBER DIES XXXI NONA IDUS CALENDAS	MENSIS NOVEMBER DIES XXX NONA IDUS CALENDAS	MENSIS DECEMBER DIES XXXI NONA IDUS CALENDAS	MENSIS IANUAR. DIES XXXI NONA IDUS CALENDAS	MENSIS FEBRUAR. DIES XXVIII NONA IDUS CALENDAS	MENSIS MARTIUS DIES XXXI NONA IDUS CALENDAS





*Marble*  
**LE TAUREAU FARNESE**





F. Morel sculp.

*Marbre*  
L'HERCULE FARNÈSE

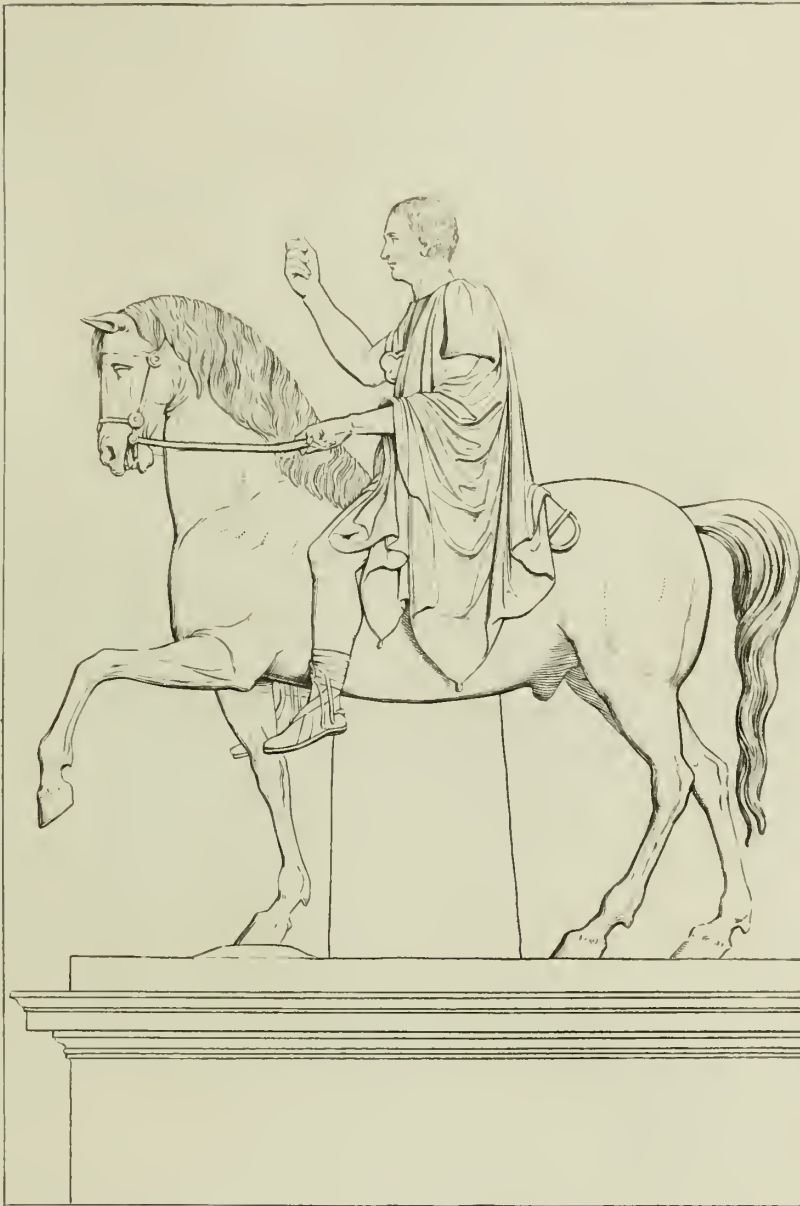




di un dis. e inv.

*Marbre*  
**FLORA FARNESE**





F Mori dis. e inc.

*Marbre*  
BALBUS PÈRE





F. Mori del. e inc.

*Marbre*  
**BALBUS FILS**





F Mori dis e mc.

*Marbre*  
**VENUS VICTORIEUSE**





Musée de Paris.

*Marbre*  
FAUNE ET BACCHUS

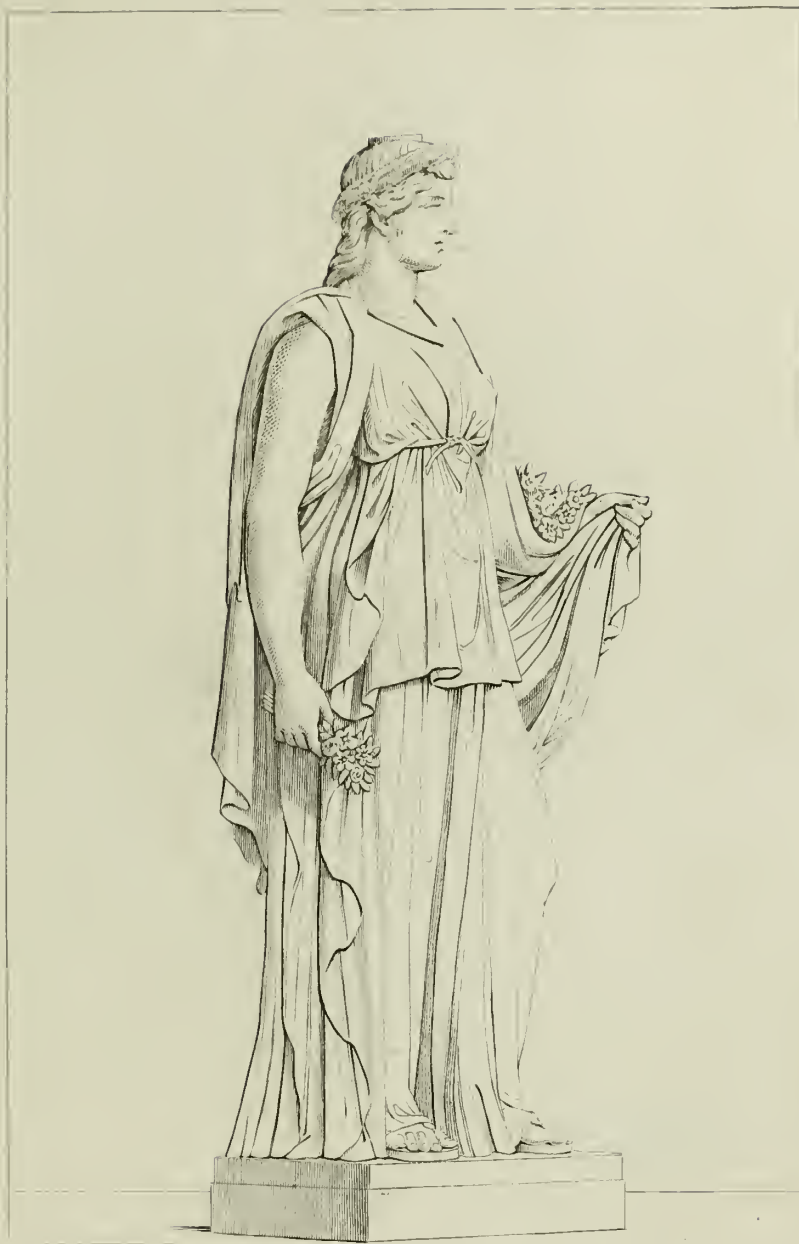




F Mori dis e inc.

*Marbre*  
**ARISTIDE**

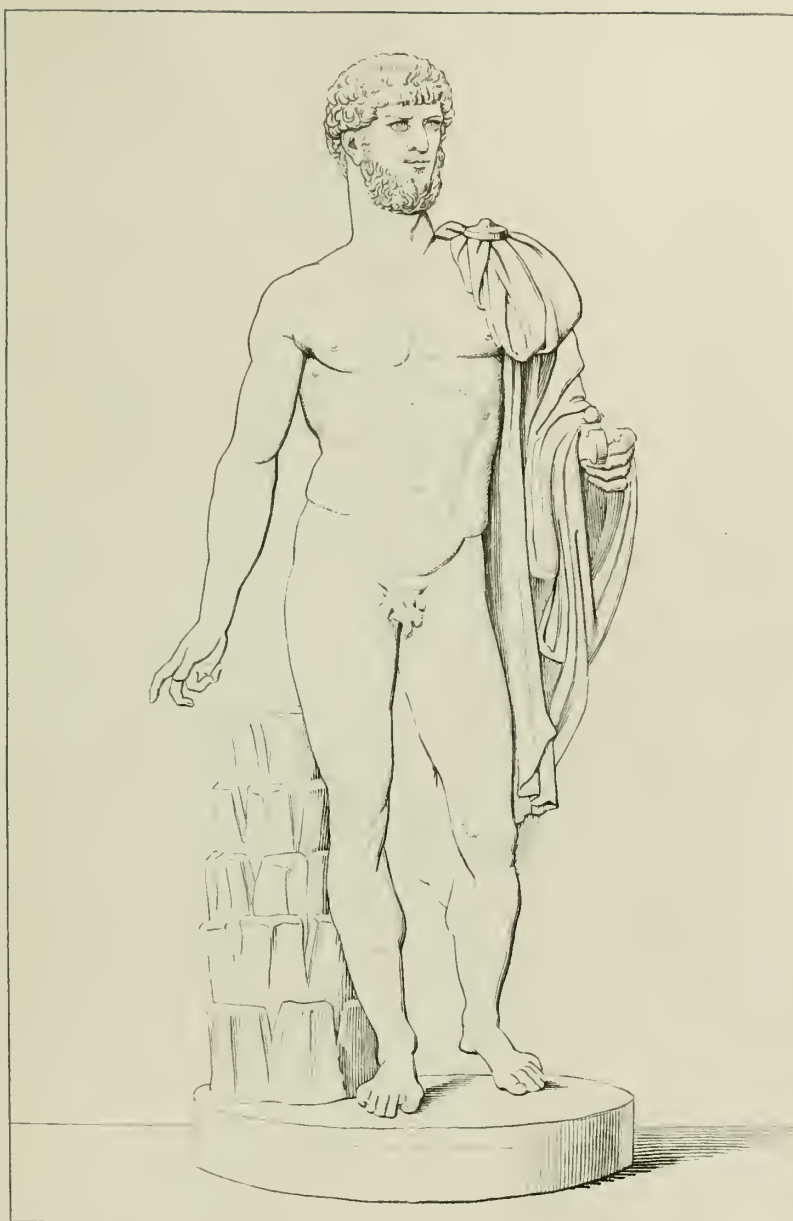




F. Mori dis. e inc.

*Marbre*  
**FLORA**





H. Morel del. S. J. G. sculpsit.

*Marbre*  
LUCIUS VERUS





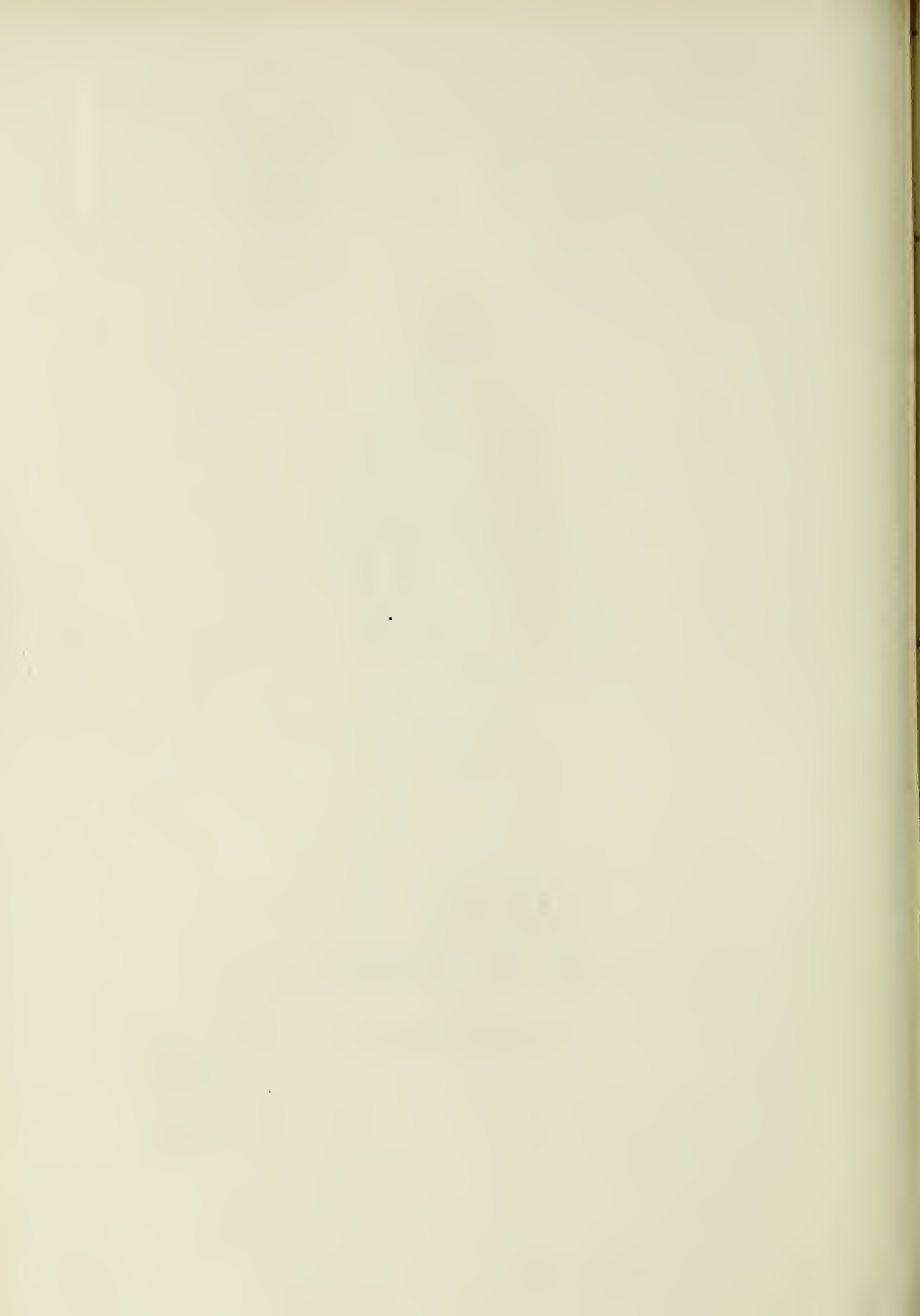
*Marbre*  
URANIE

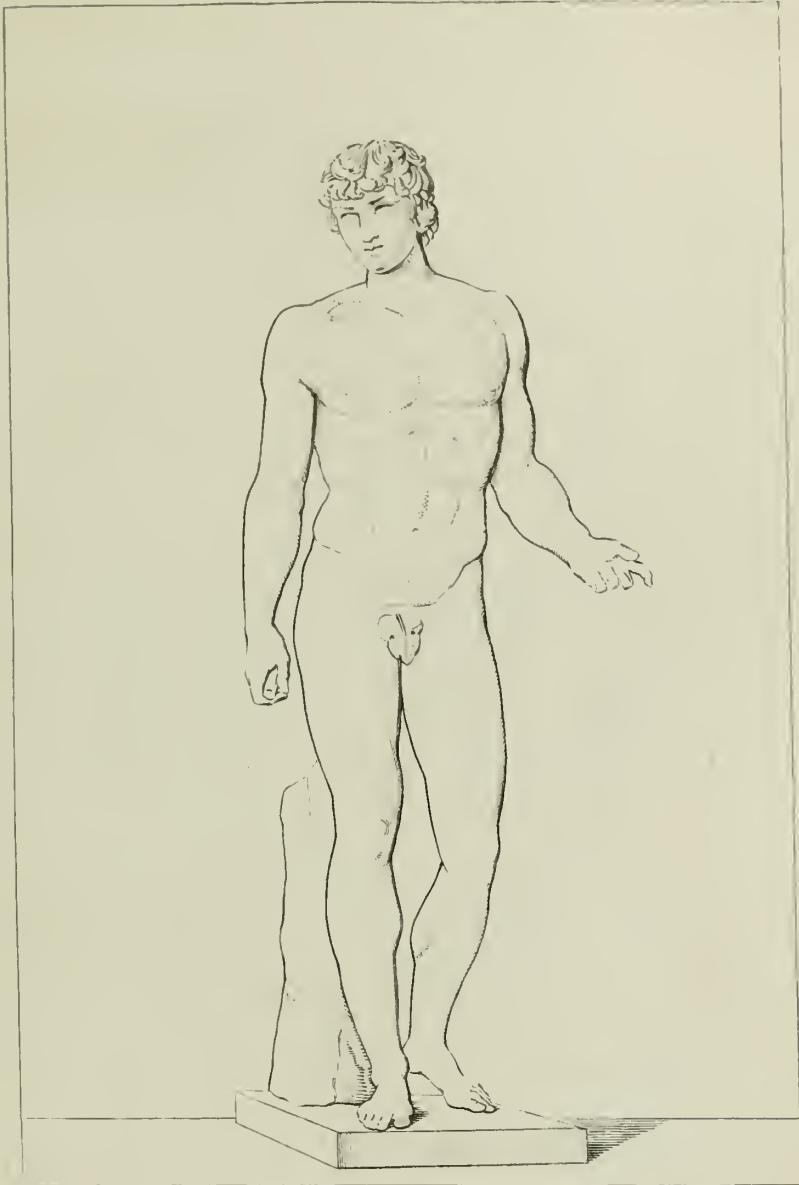




D'Amorosi del. scul.

*Marbre*  
**LE GÉNIE DE ROME**





V. Mori dis.

C. Martorana inc.

*Marbre*  
**ANTINOÛS**



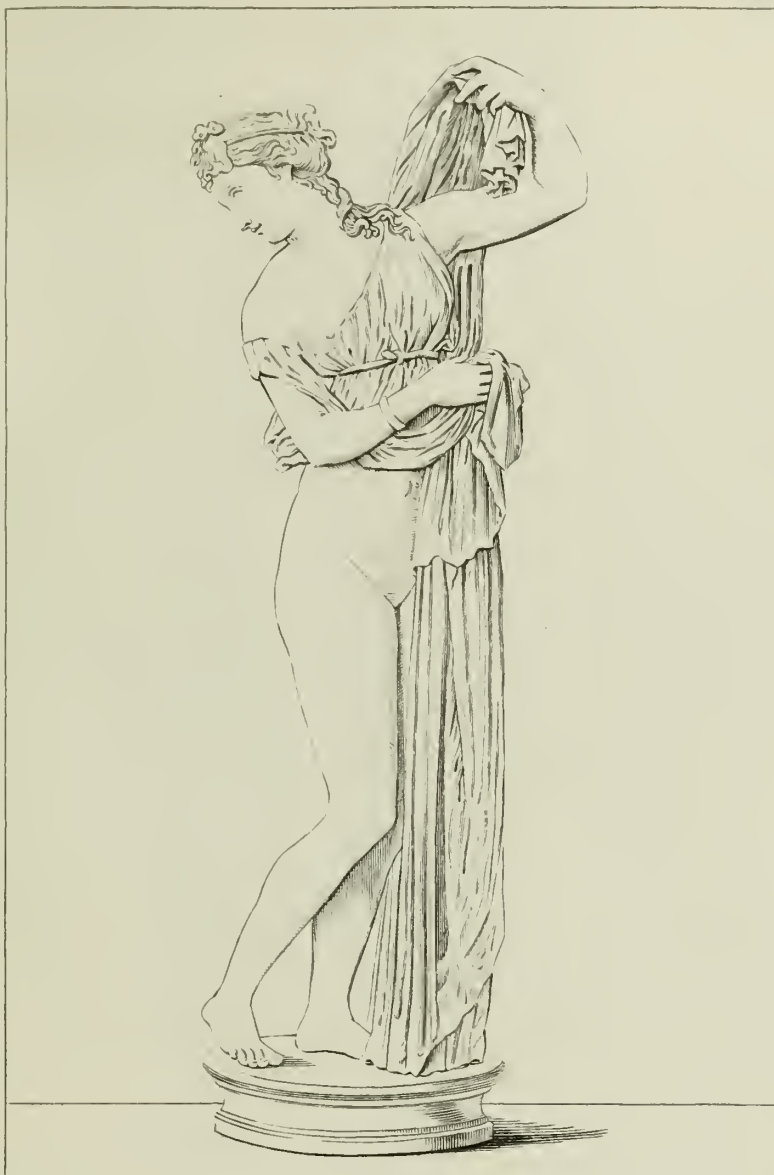


G. Stanetti sculp.

G. Fusaro inc.

*Marbre*  
**VENUS ACCROUPIE**





C.M. dis.

P. Amendola inc.

*Marbre*  
**VENUS CALLIPYGE**

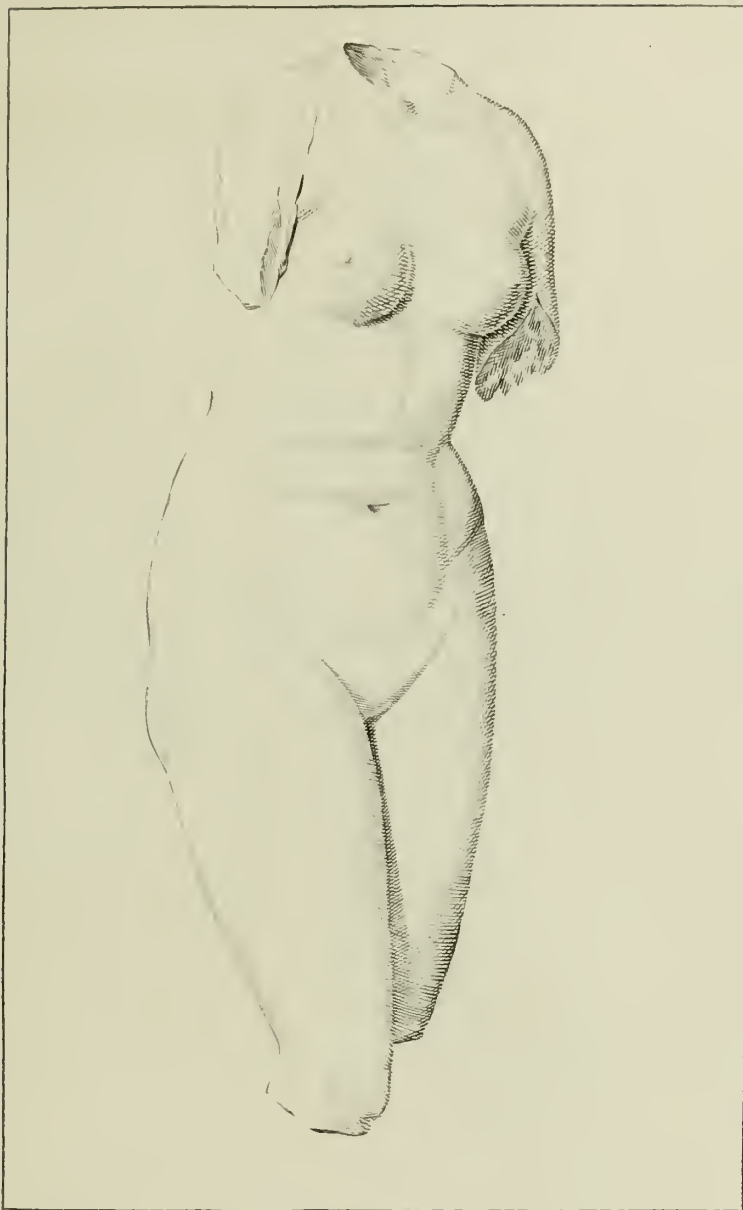




Mont d'Or

*Marbre*  
VENUS CALLIPYGE





F. Mori dis. e inc.

*Marbre*  
**VÉNUS**-*Fragment*





G. Fusaro dis. e inc.

*Marbre*  
**ISIS**





e dis

C. Fu

*Marbre*  
**DIANE**







60.



G. Fusaro inc.

*Marbre*  
**PSYCHE**





*Marbre*  
AMOUR ET DAUPHIN





inc. Cavarretta dis.

Giov. Fusaro inc.

*Marmo*  
**NEREIDE**

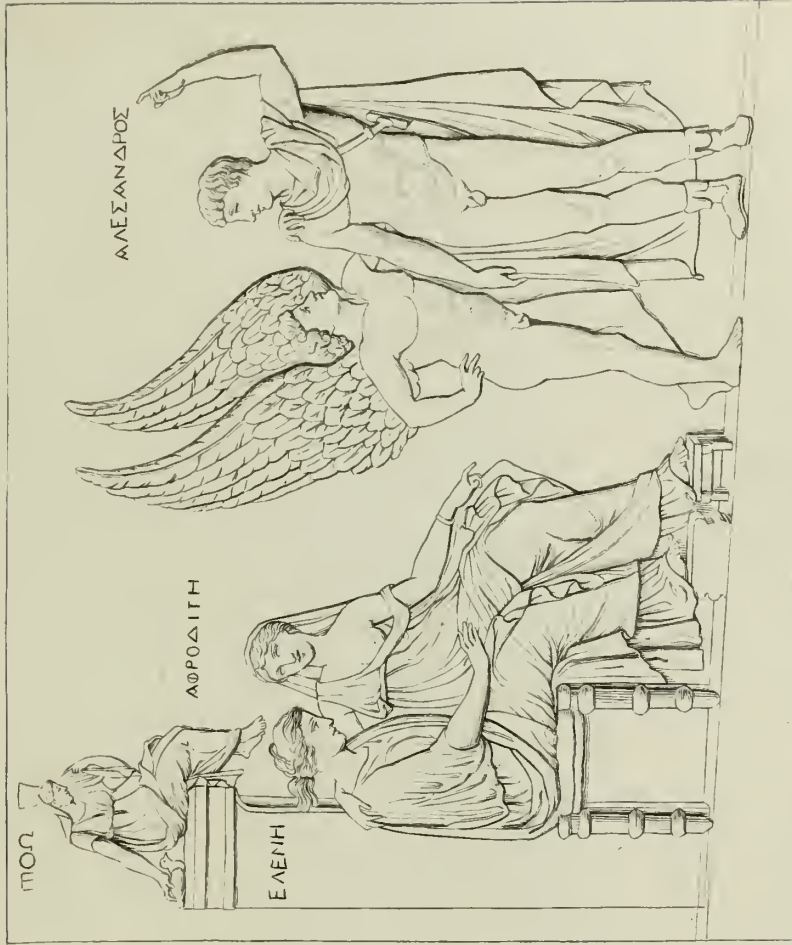




E Mori dñe e me.

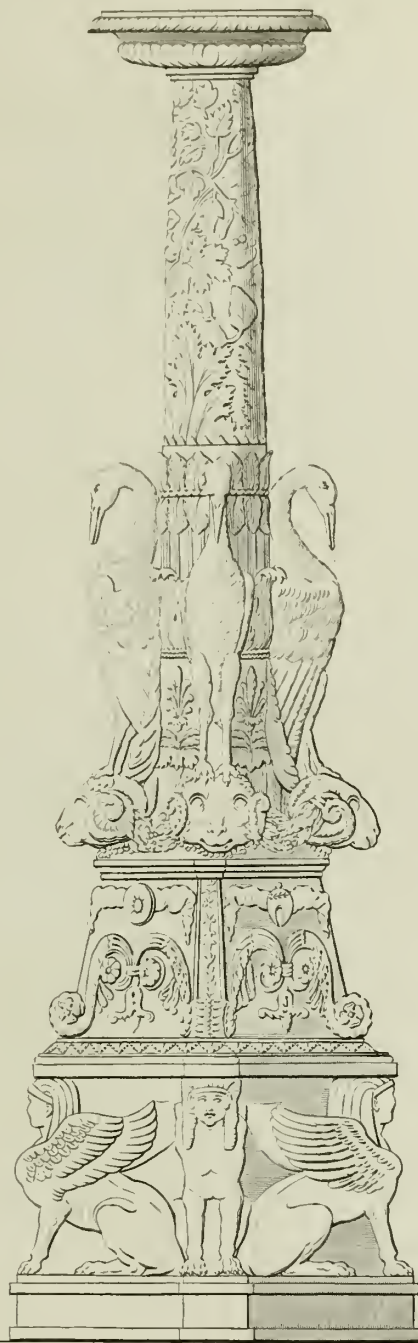
*Marbre*  
BACCHUS





*Marbre*  
LA PERSUASION D' HÉLÈNE





F. Amendola del.

*Marbre*  
CANDELABRE





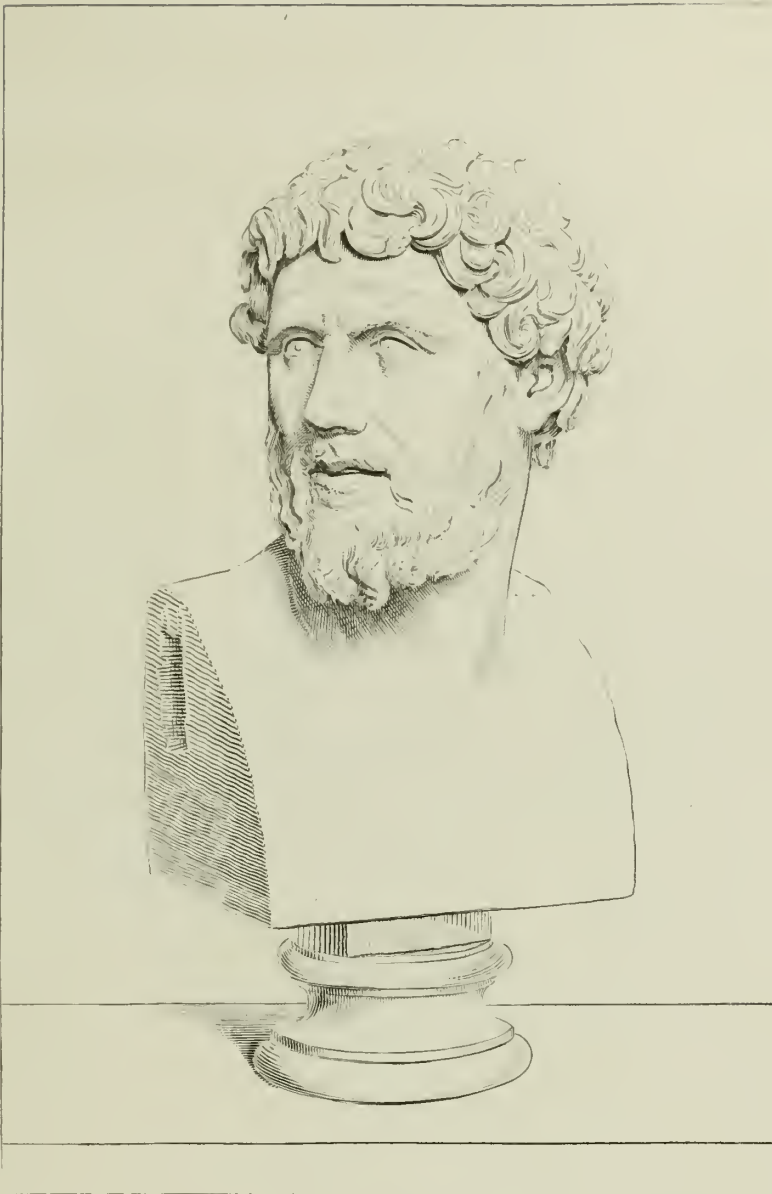




G. Fusaro inc.

*Marbre*  
CICÉRON





G. Fusaro dis e inc

*Marbre*  
DÉMOSTHÈNE





G. Fusaro inc.

*Marbre*  
MARCUS AURELIUS



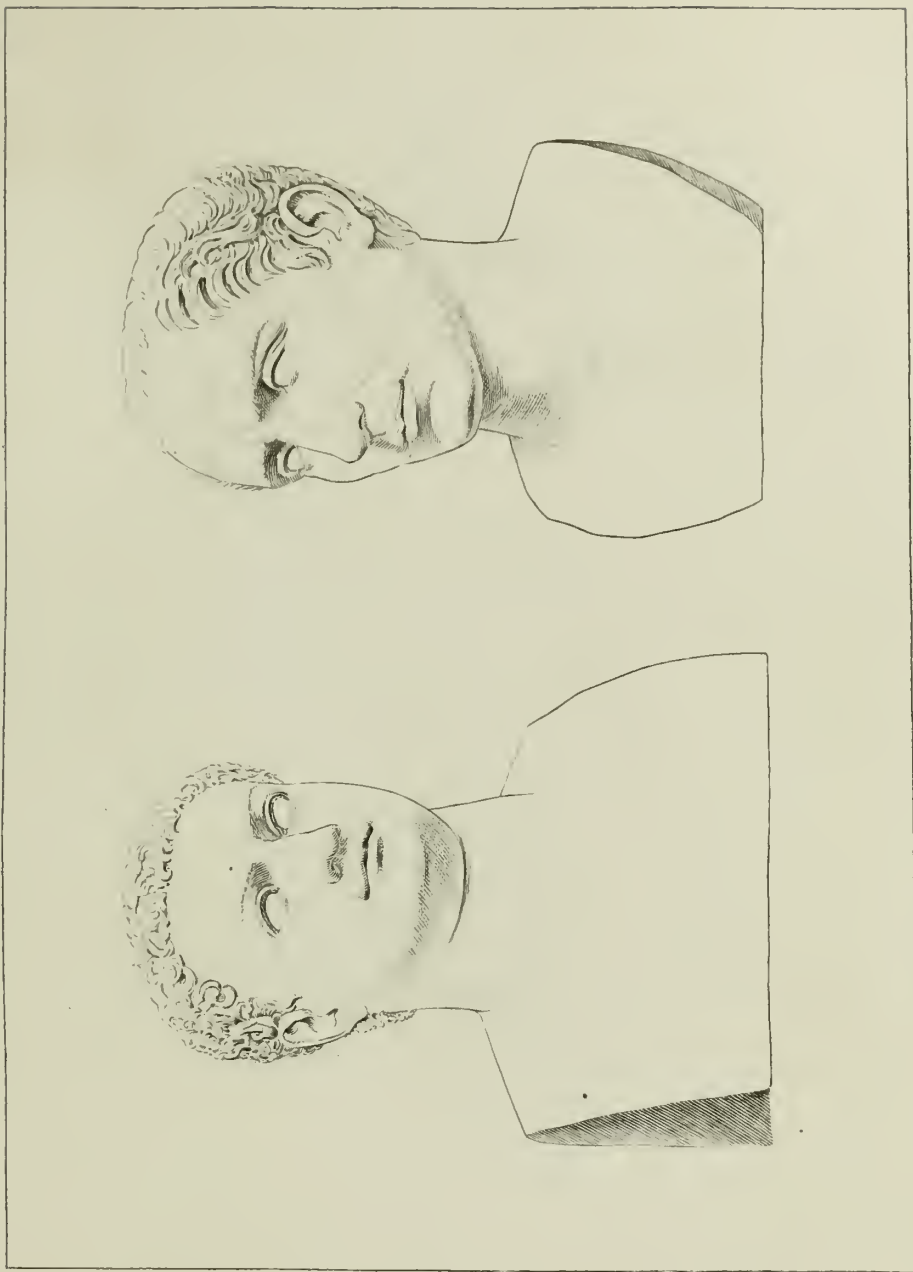


F. Mori dis.

G. Fusaro inc.

*Marbre*  
**GABACALLA**





G. Fusato dis e in

*Marbre*

JULES-CÉSAR

TITUS





ARISTOTELIS

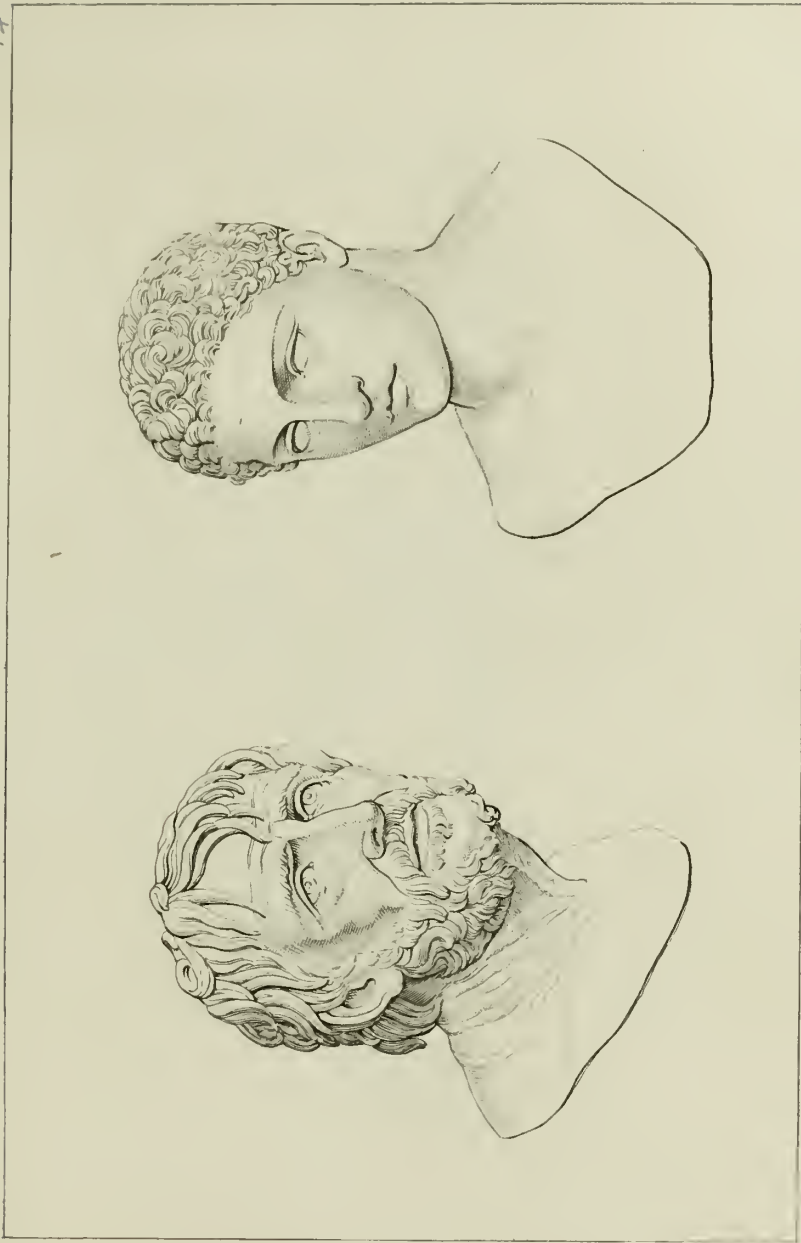
*Bronze*

PLATON



Amsterdam, inc.





P. Amédée, inc.

*Bronze*

SÈNEQUE

MARCELLUS





F. Pisanti dis. e inc.

*Bronze*  
**SYLÈNE**









*Bronze*  
FAUNE DANSANT

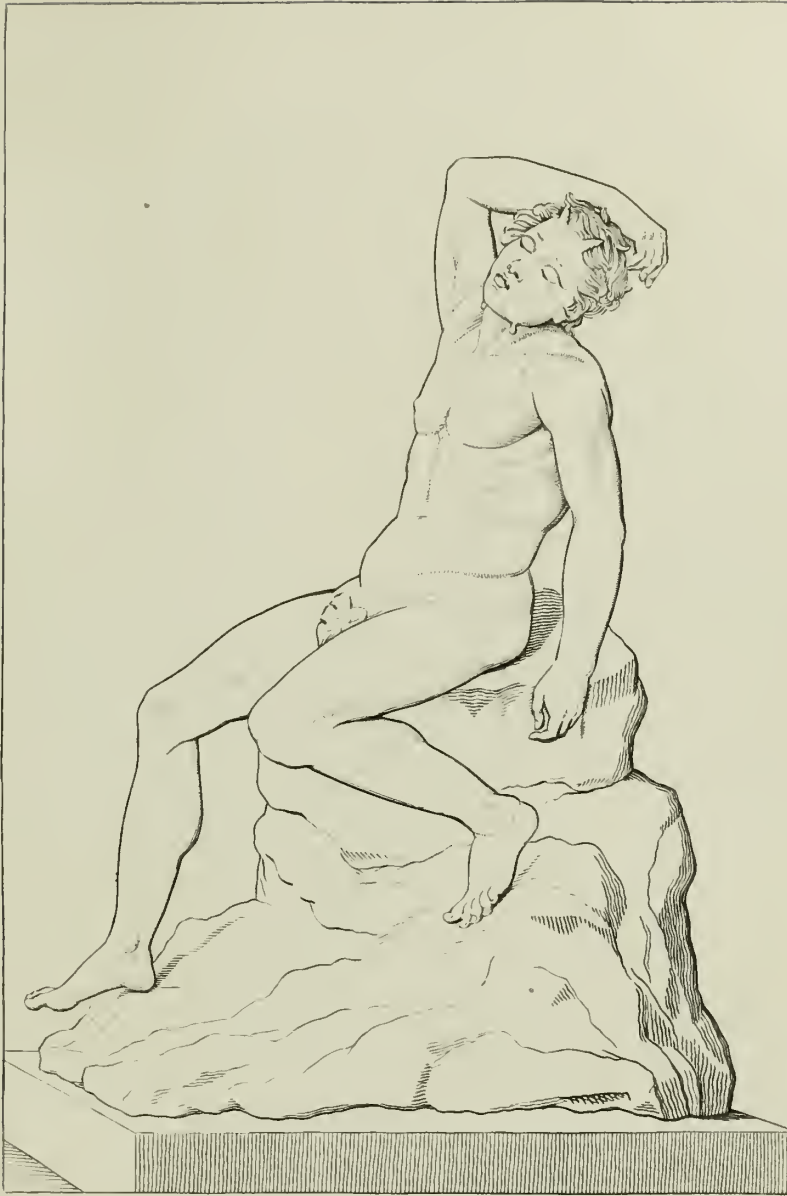




G. Fusaro inc.

*Bronze*  
**FAUNE ÎVRE**





F. Mori dis.

F. Amendola inc.

*Bronze*  
**FAUNE DORMANT**





F. Morel des. et sculp.

*Bronze*  
FAUNE ÎVRE



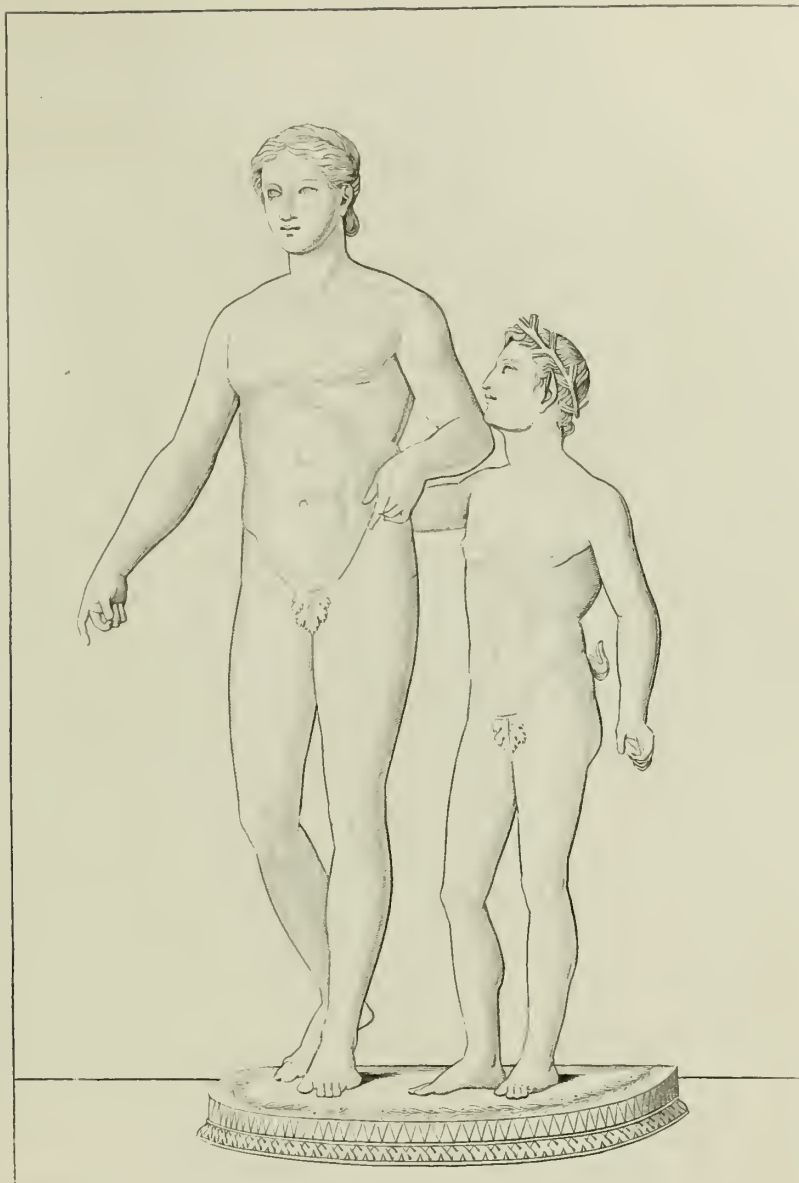


G. Fusaro dis e inc

*Brnze*

MERCURE AU REPOS

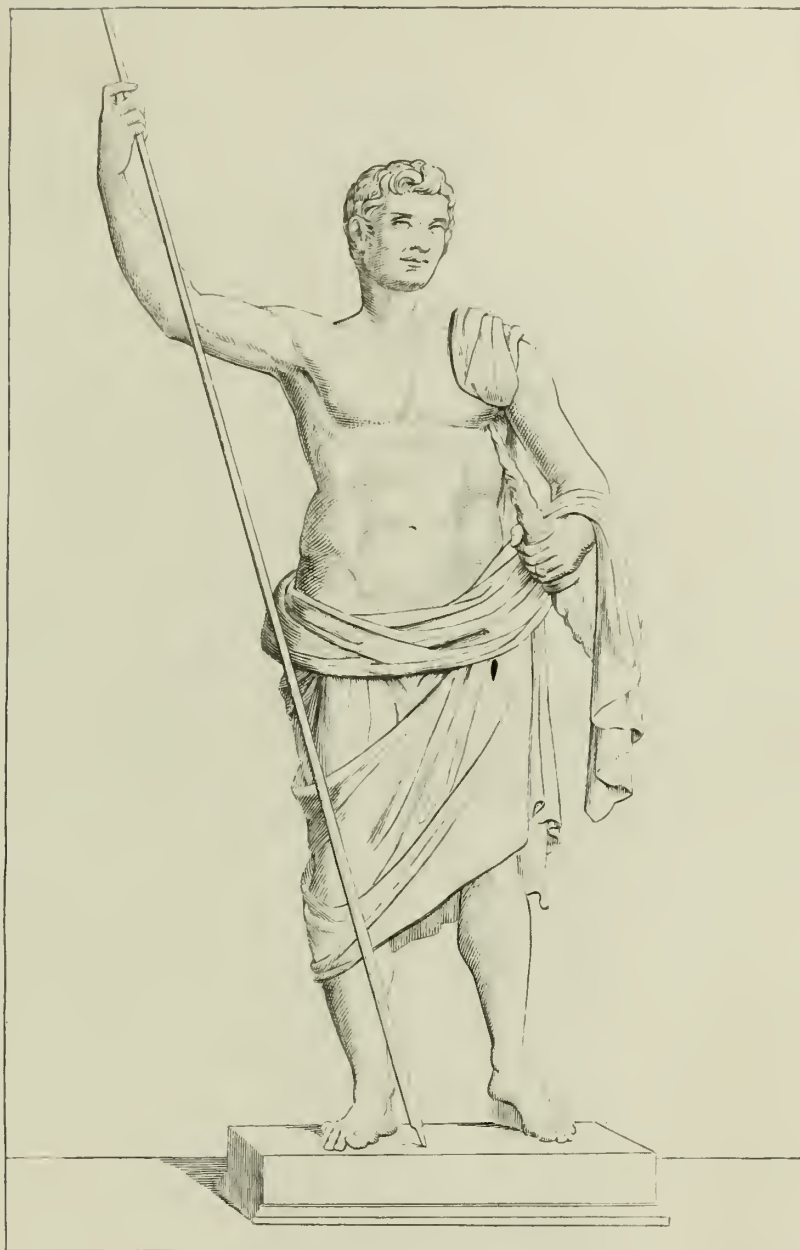




J. B. H. H. H. H.

*Bronze*  
**BACCHUS ET AMPELUS**





G. Fusaro inc.

*Bronze*  
CÉSAR AUGUSTE





no. 413.

Praxiteles.

*Bronze*  
APOLLON





G. Fusaro del. e inc.

*Bronze*  
ATTRICE





Vin<sup>o</sup> Mollame dis

G Fusaro inc

*Bronze*  
**DISCOBOLE**





Fusaro dis.einc.

*Bronze*  
ALEXANDRE LE GRAND





G. Fusaro del. e inc.

*Bienne*  
AMAZONE



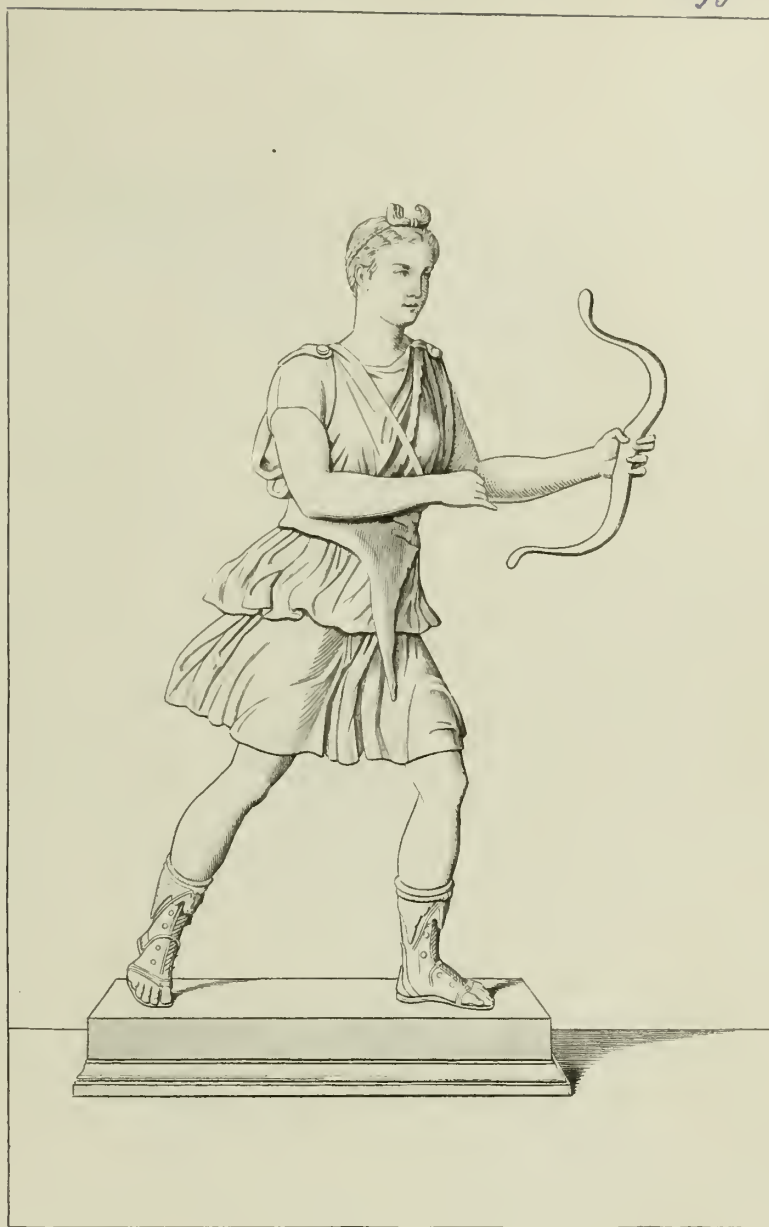


M. i. d. c.

G. Fusaro inc.

APOLLON





P. Amendola inc.

*Bronze*  
**DIANE**

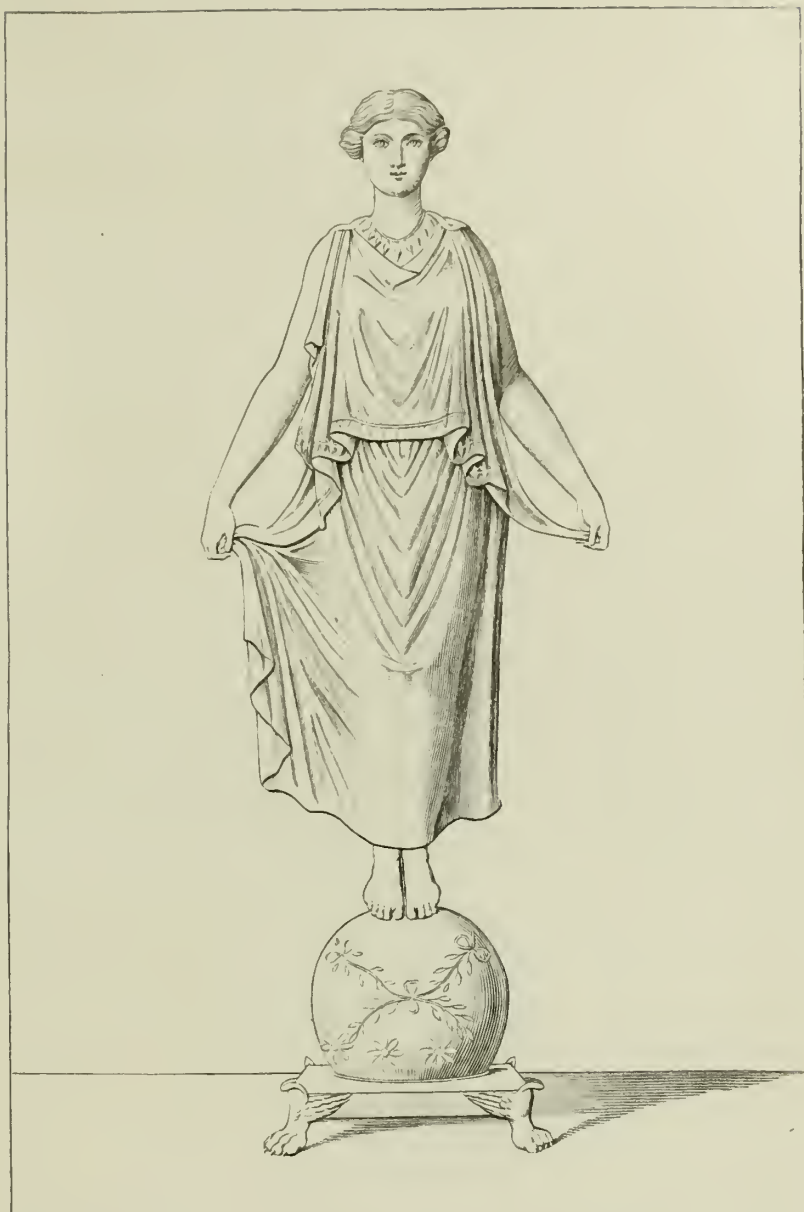




F. Amendola inc

*Bronze*  
VICTOIRE





P. Amendola inc.

*Bronze*  
**LA FORTUNE**





*L. Amendola inc.*

*Bronze*  
L'ABONDANCE







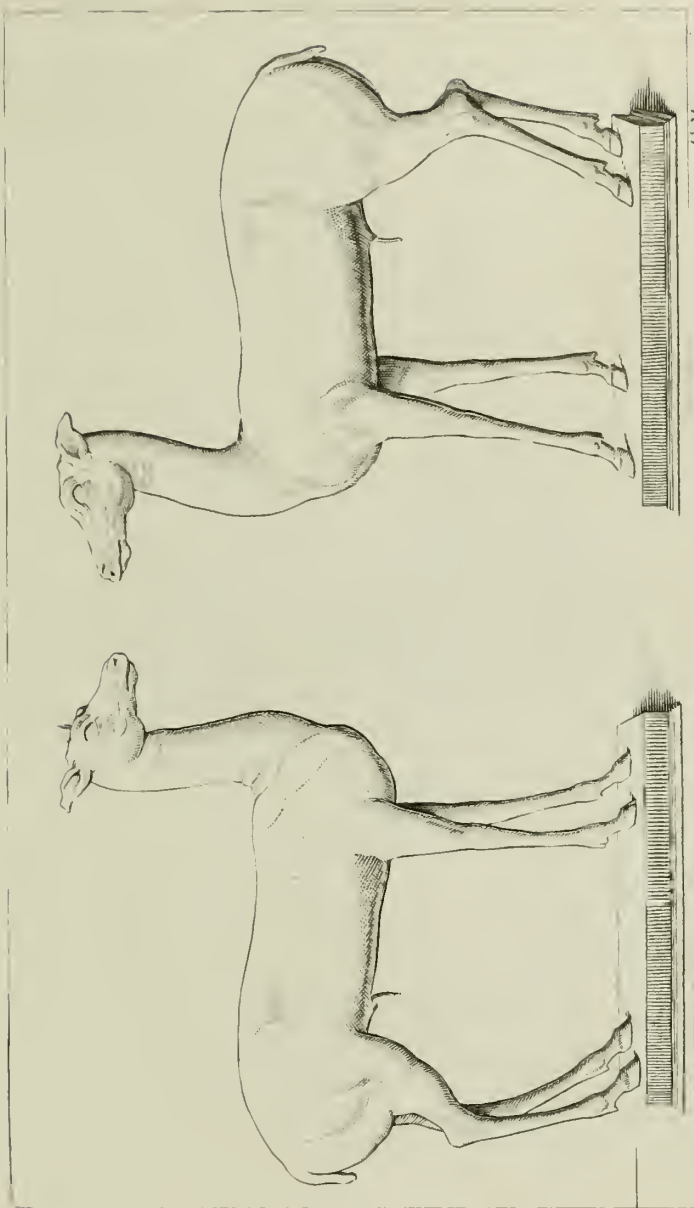


D. L. U. T. A. T. O. M. P.

*Bronce*

STATUETTE POUR FONTAINE





C. Martensma inc.

F. Mori dis.

*Bronze*  
**GAZELLES**

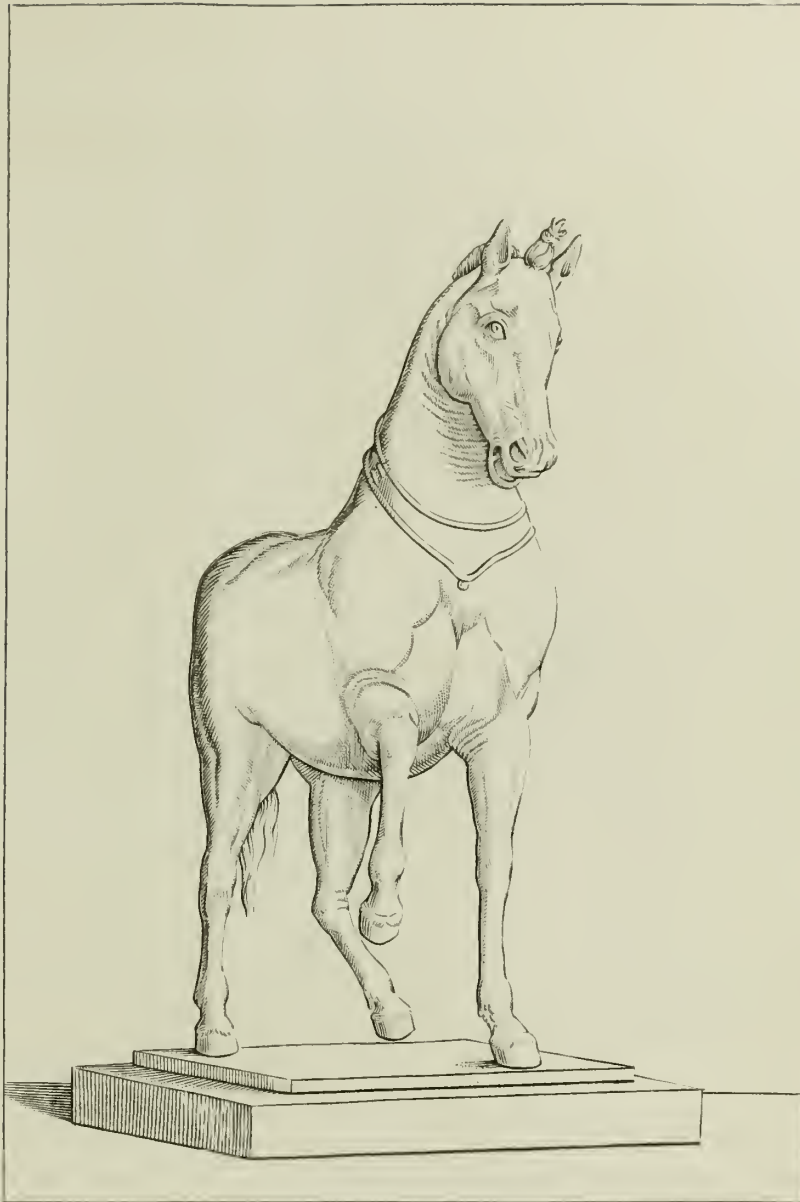




F.M. et d. c.

*Bronze*





F. Mori dis.

P. Ammendola inc.

*Bronze*

LE CHEVAL DU QUADRIGE DE NÉRON





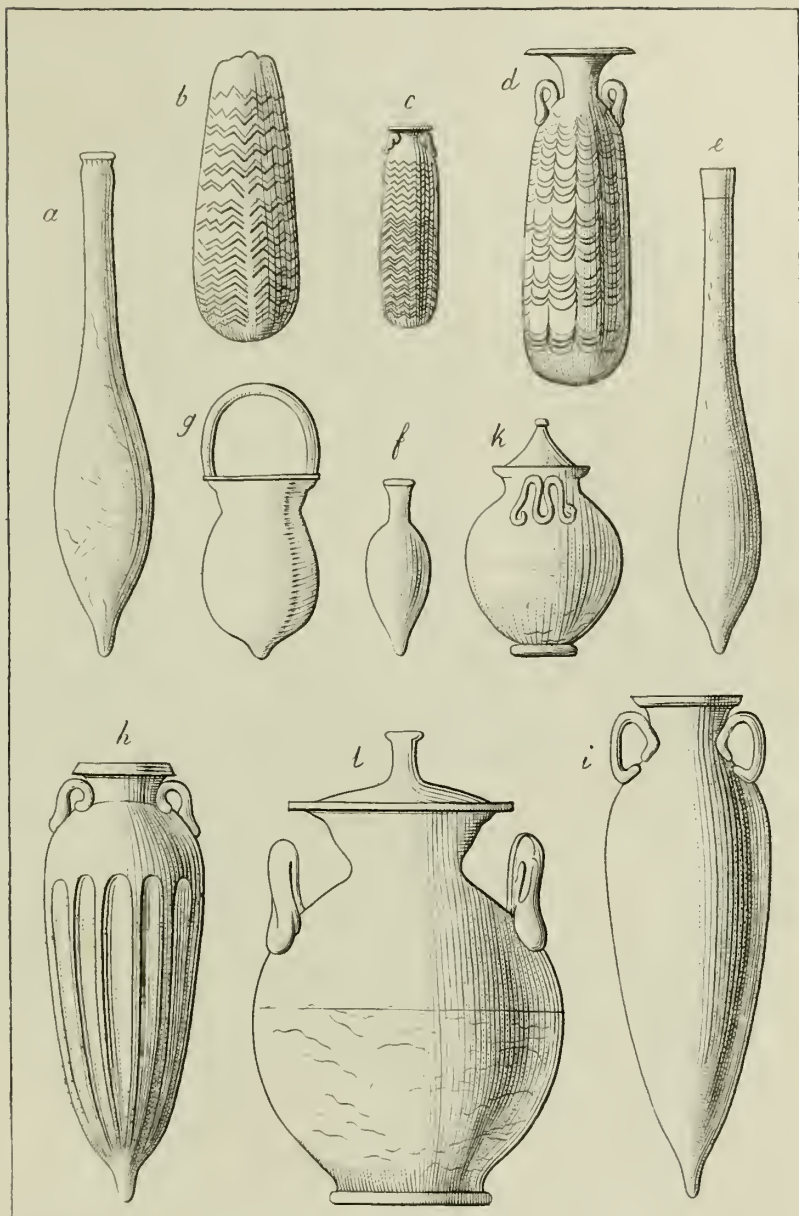
*Bronze*  
HERCULE ENFANT





URNE CINÉRAIRE EN VERRE-BLEU





P. Martorano dis

A. Otteri inc.

*Verres*

VASES FUNERAIRES





M. Torana dis.

A. Olieri sc.

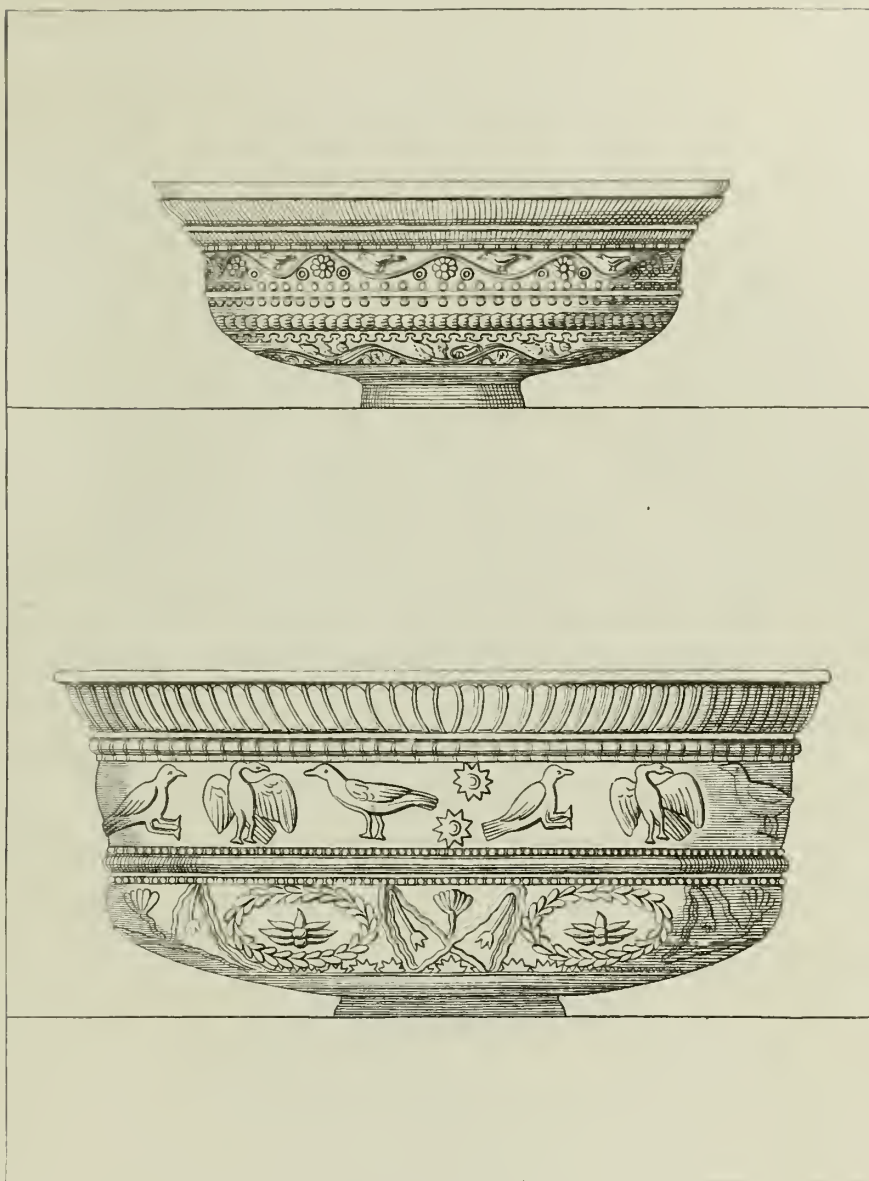
*Terres-cuites*  
**VASES DOMESTIQUES**





*Terres-cuites*  
COUPES





*Cerres-cuites*  
COUPES

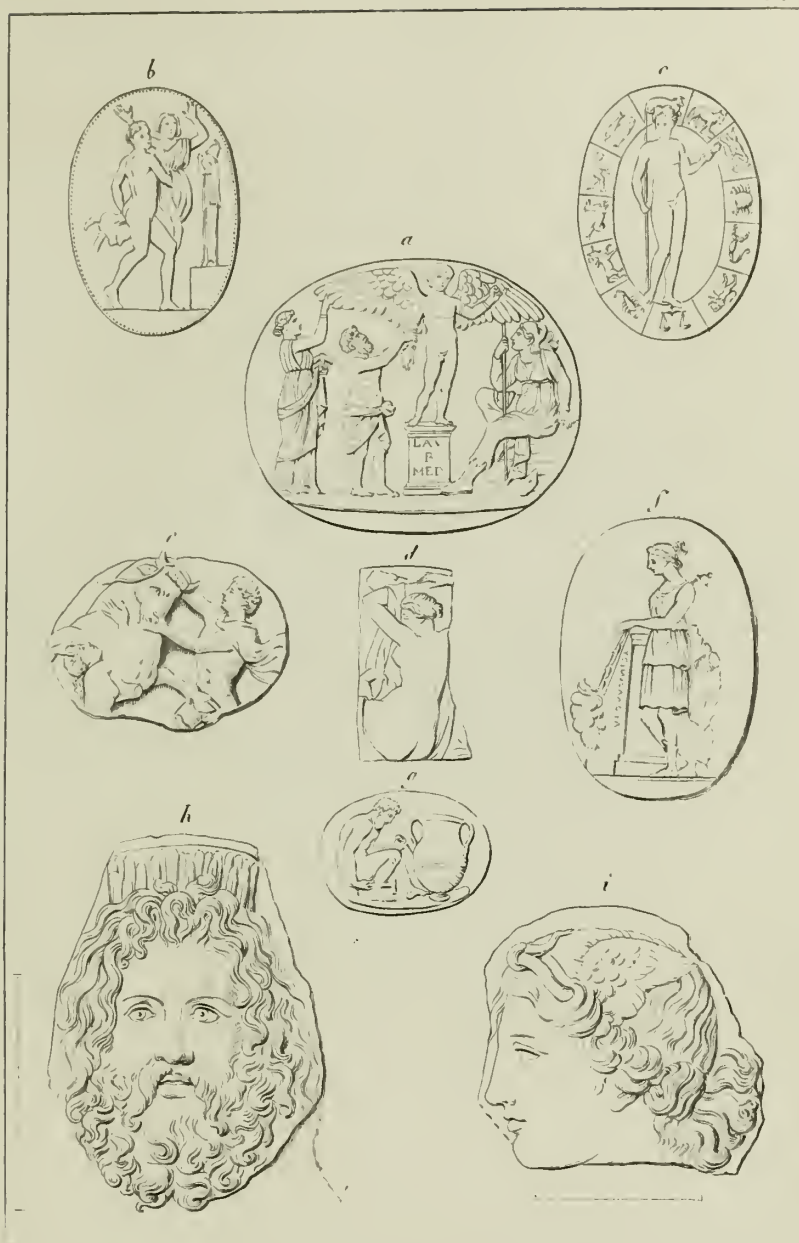




W. Mori del. e inc.

*Camée*  
LA TASSE FARNESE

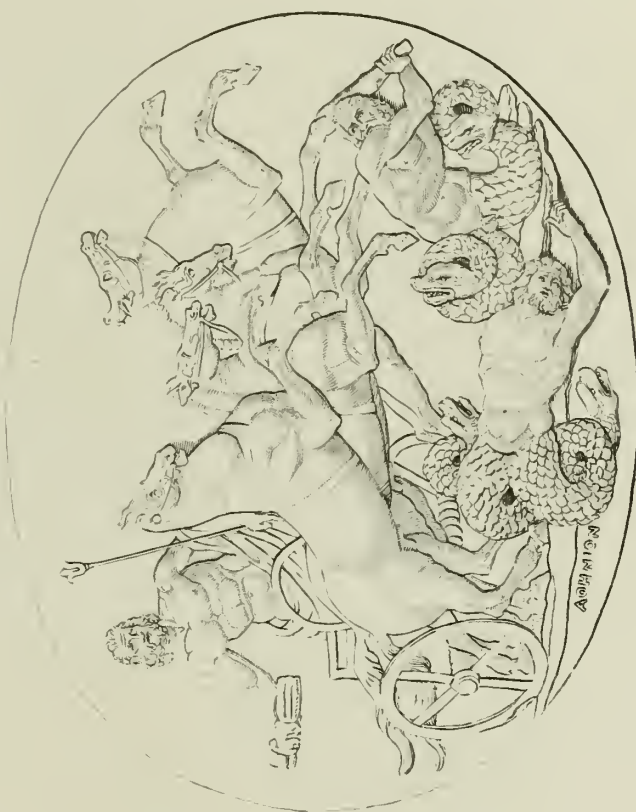




Camees

G. Fusaro inc





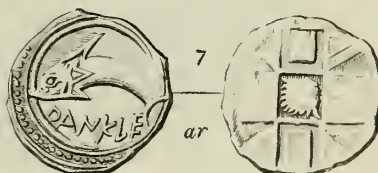
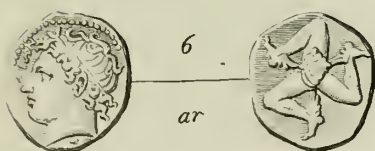
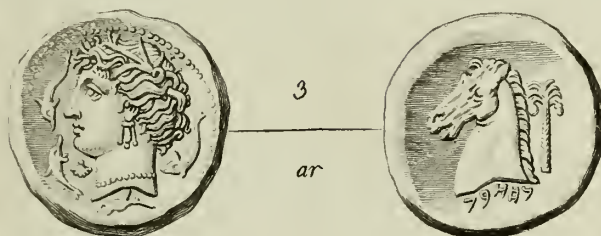
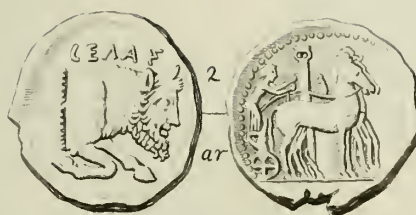
*Camée.*  
**JUPITER FOUROYANT LES TITANS**



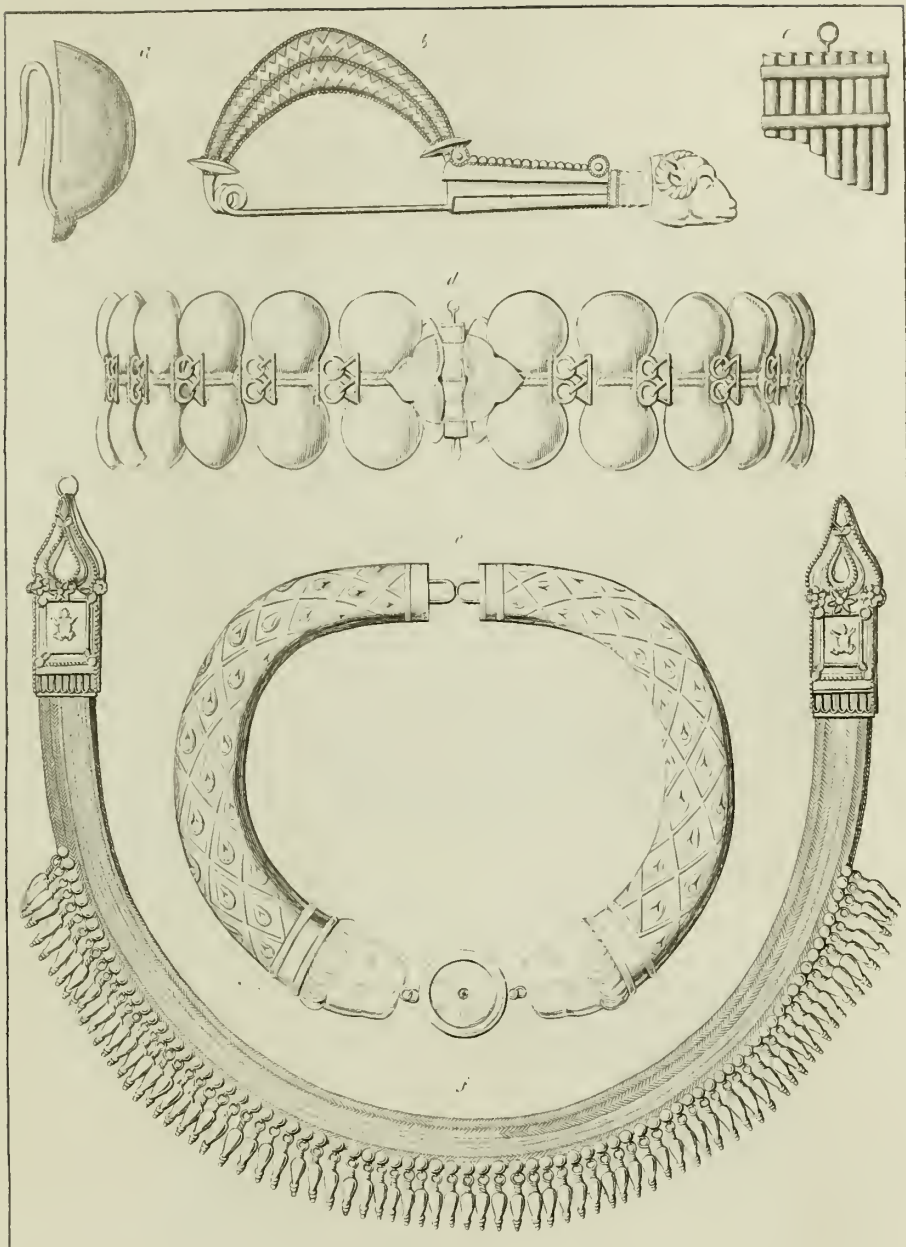


*Coméc*





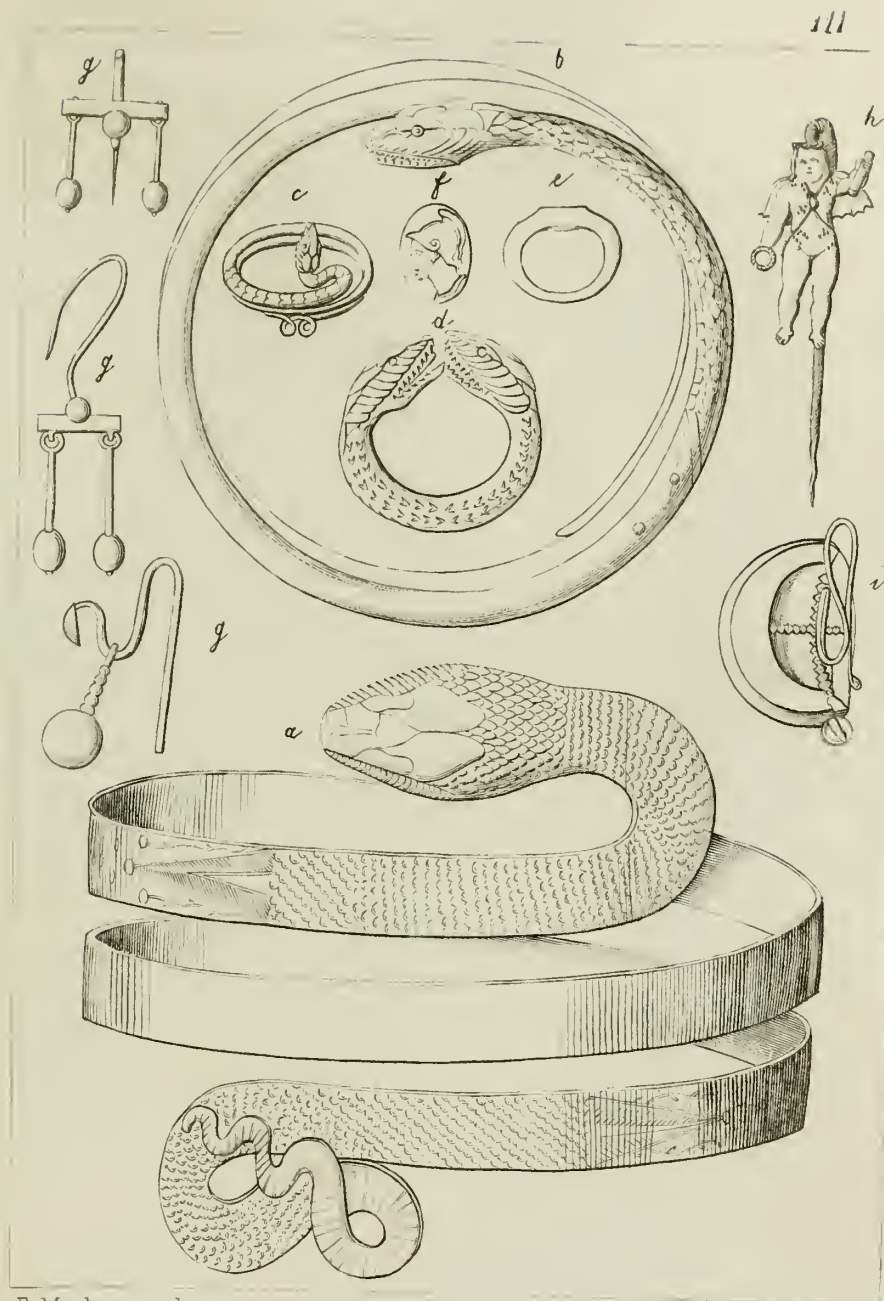




P. Amendola dis. ed. inc.

*Objets en or*  
COLLIER AGRAFE etc.



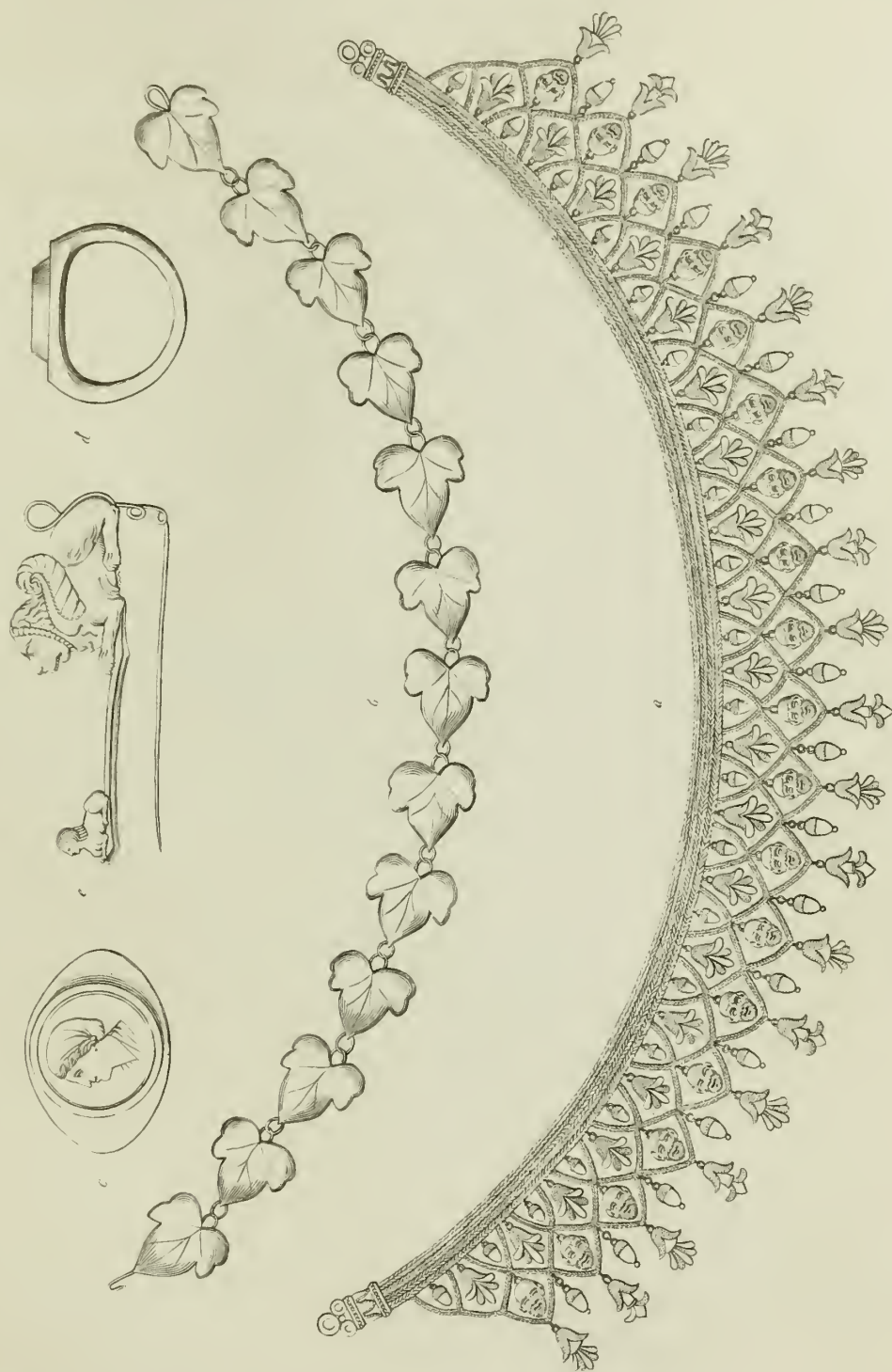


P. Martorana dis

R. Radente inc.

*Objets en or*  
**BRACELETS etc**

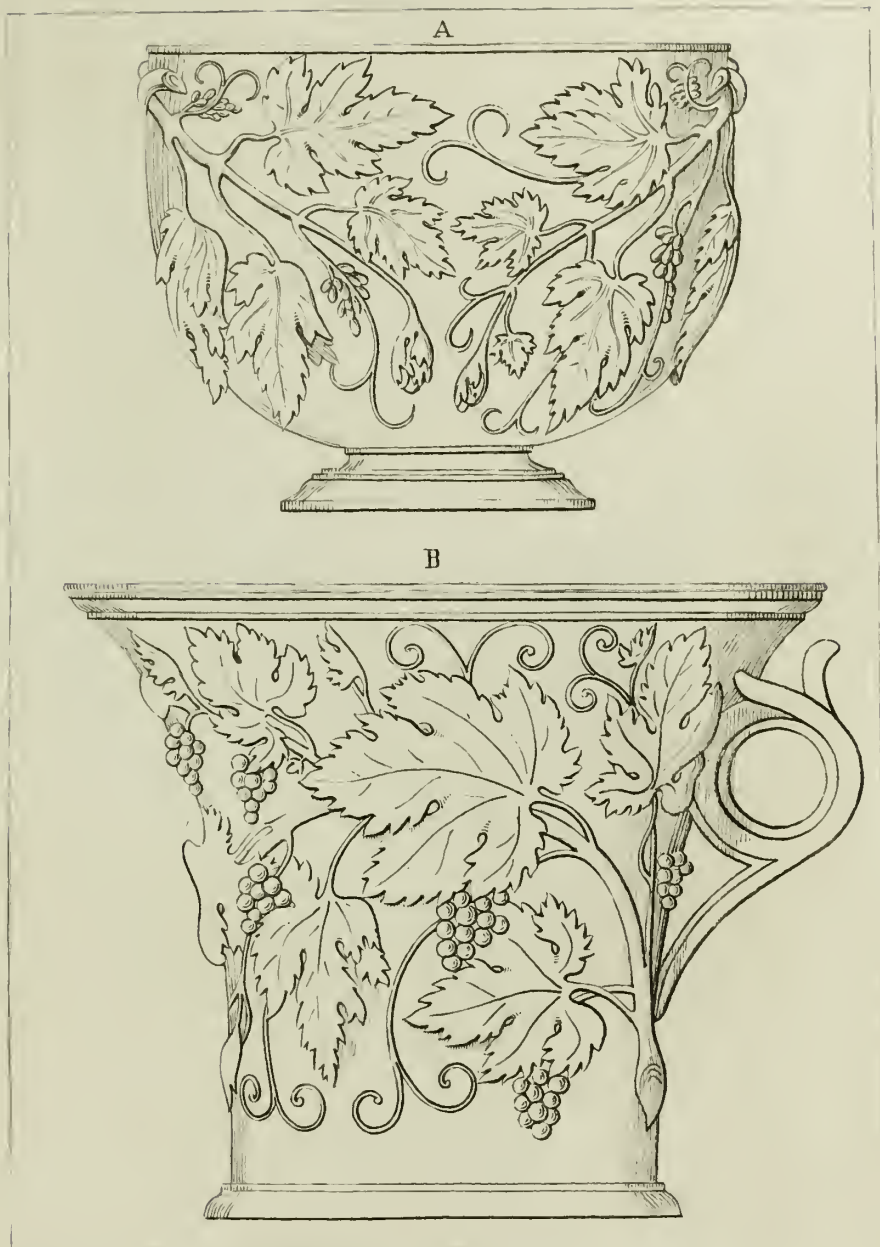




P. Ammendola. dis. e inc.

*Objets en or*  
COLLIERS, AGRAFE



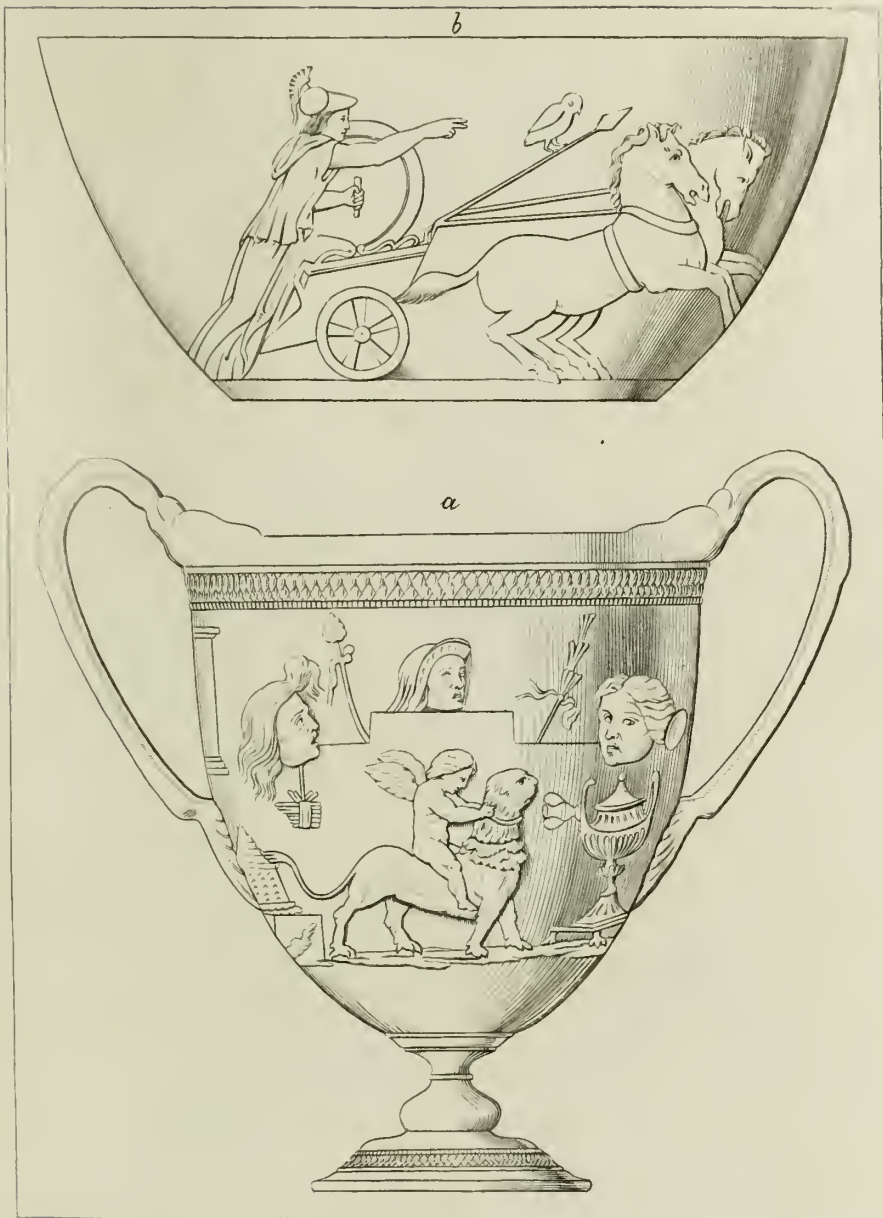


F. Matorana dis.

R. Radente inc.

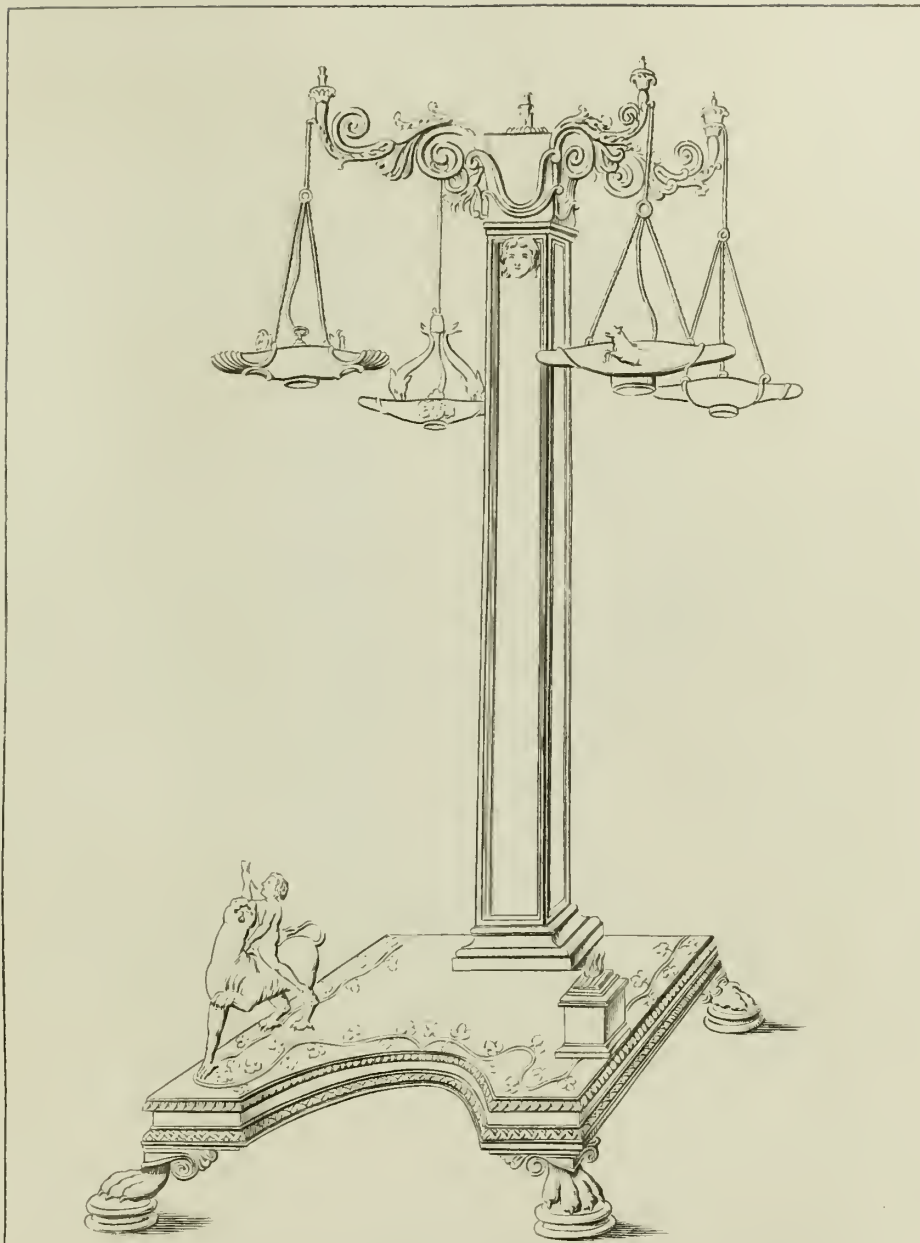
*a* *Argent* *b*  
COUPE MORTIER





VASES EN ARGENT

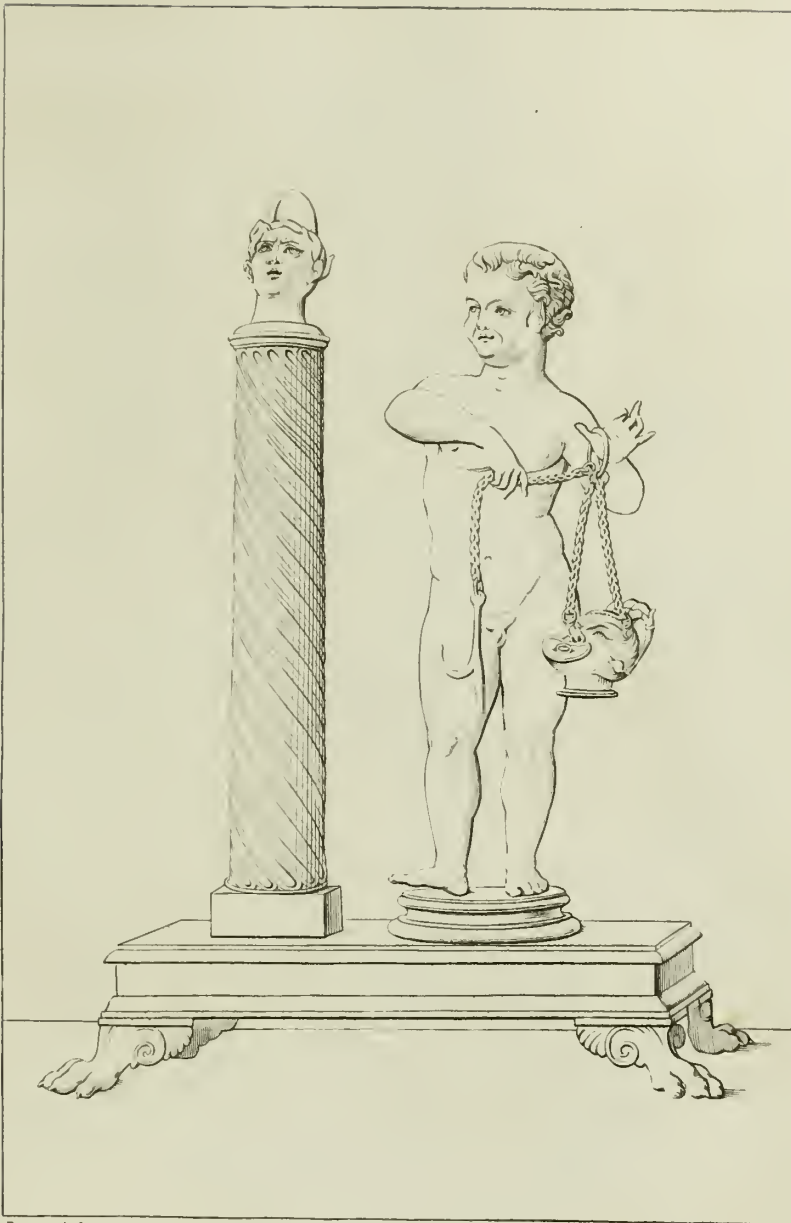




G. Fusaro inc.

CANDÉLAERE DE DIOMÈDE

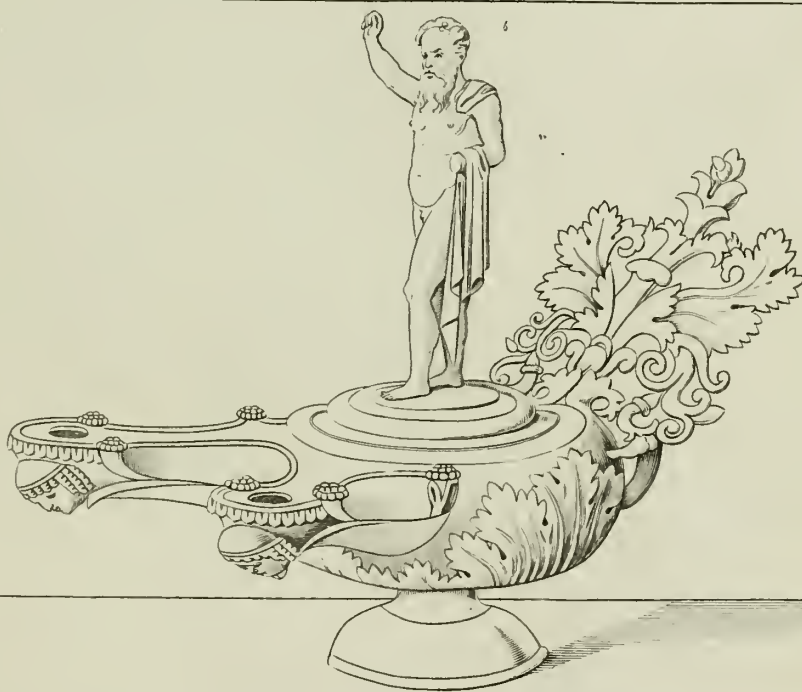




P. Amendola inc.

*Bronze*  
LAMPE

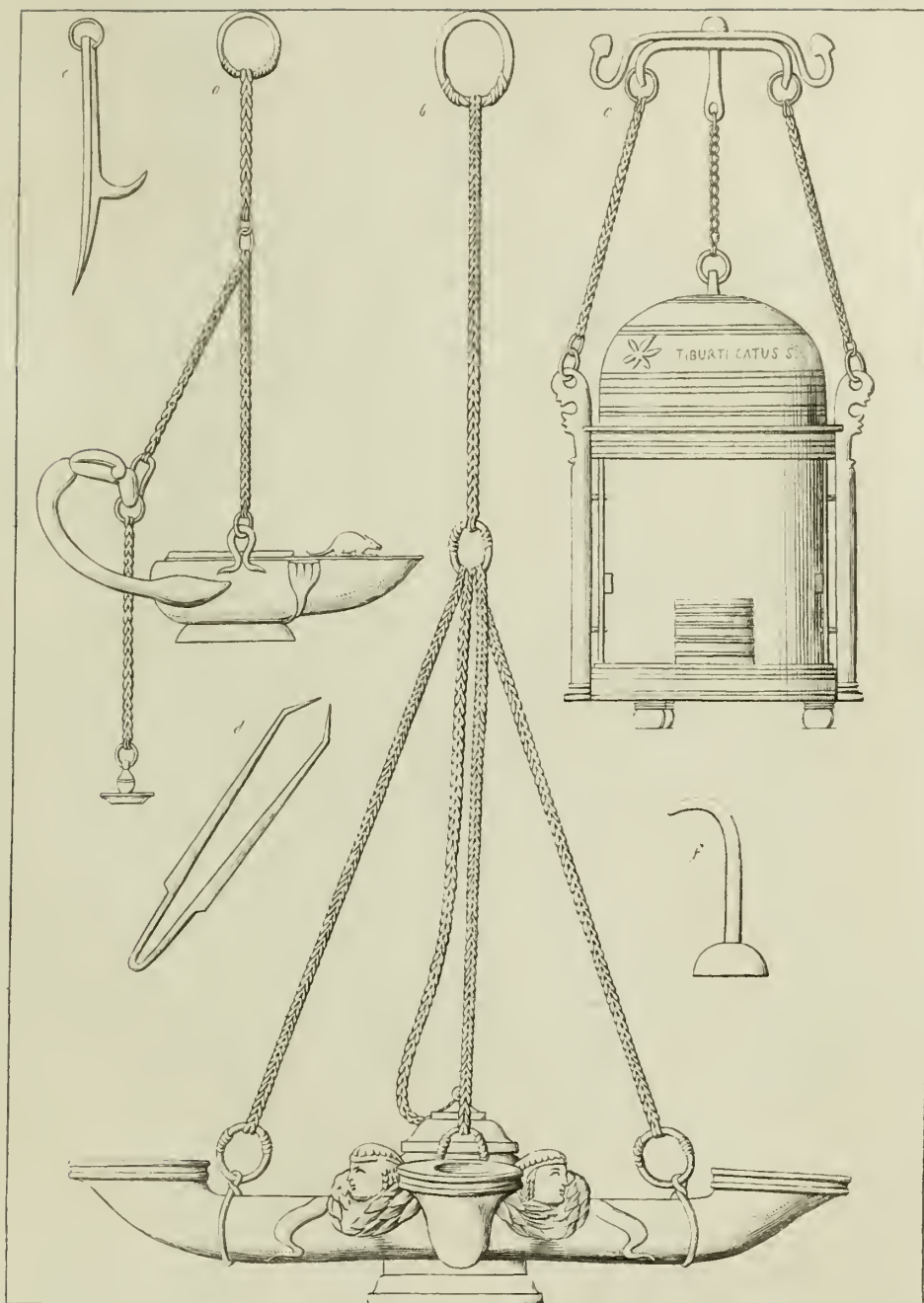




A. J. J. inc.

## LAMPES



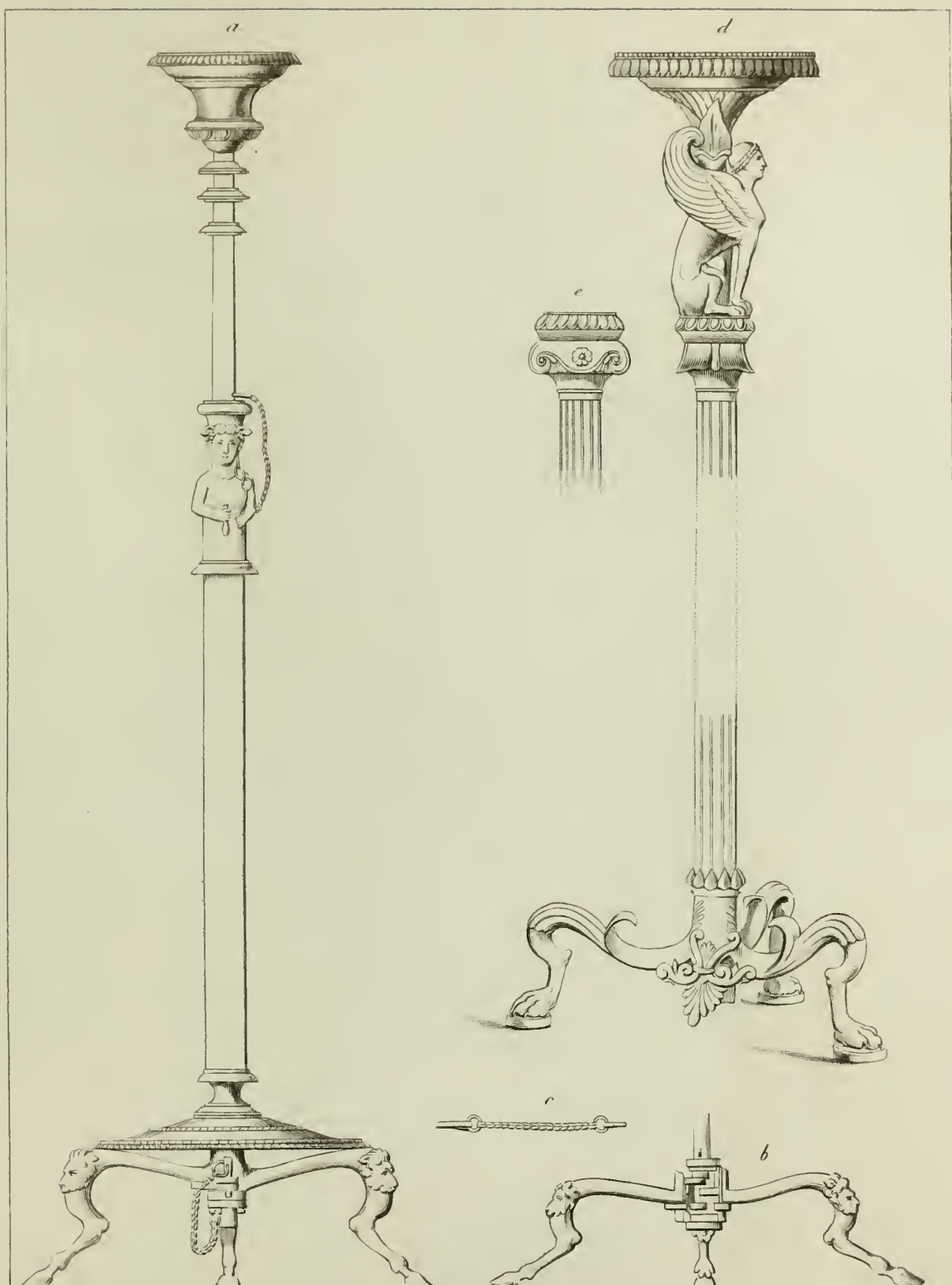


P. Amendola inc.

Müller dis.

*Bronzes*  
LAMPES ET LANTERNE



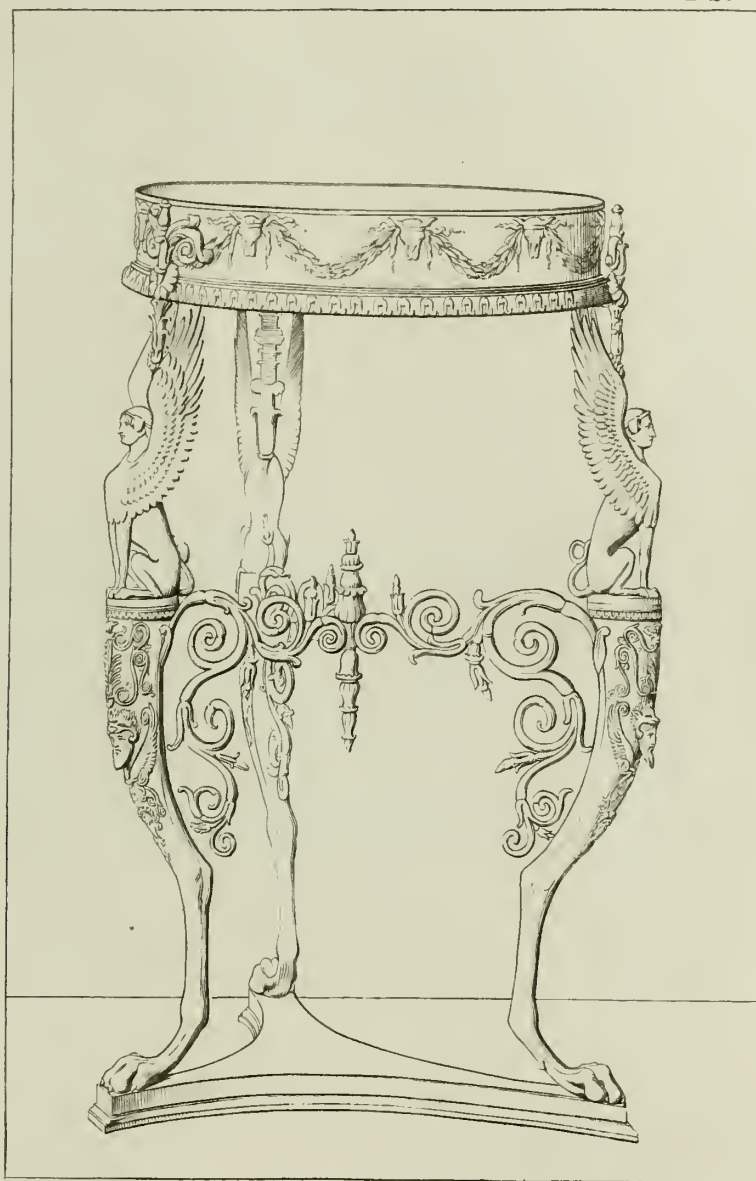


Vin Mollame des

G. Fusaro inc

## CANDELABRES

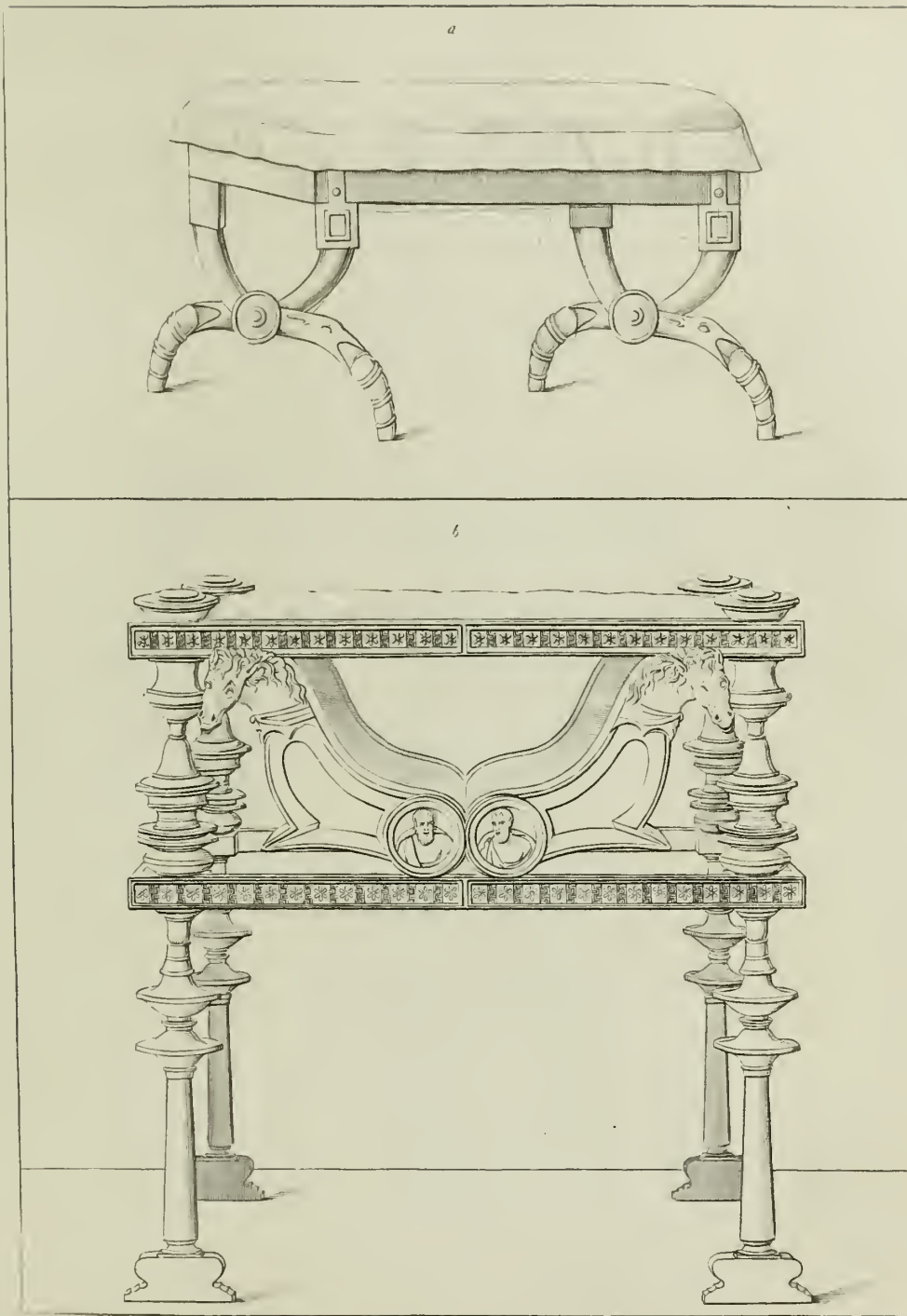




[ Mori dis. e. in. ]

*Bronze*  
TRÉPIED POUR SACRIFICE

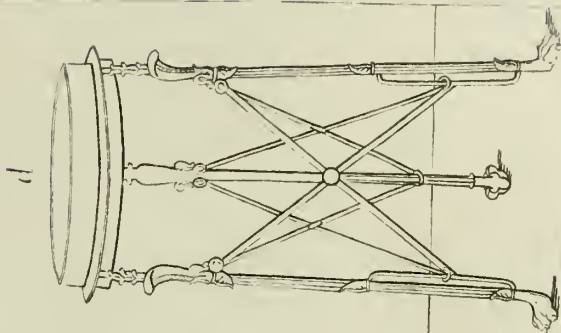
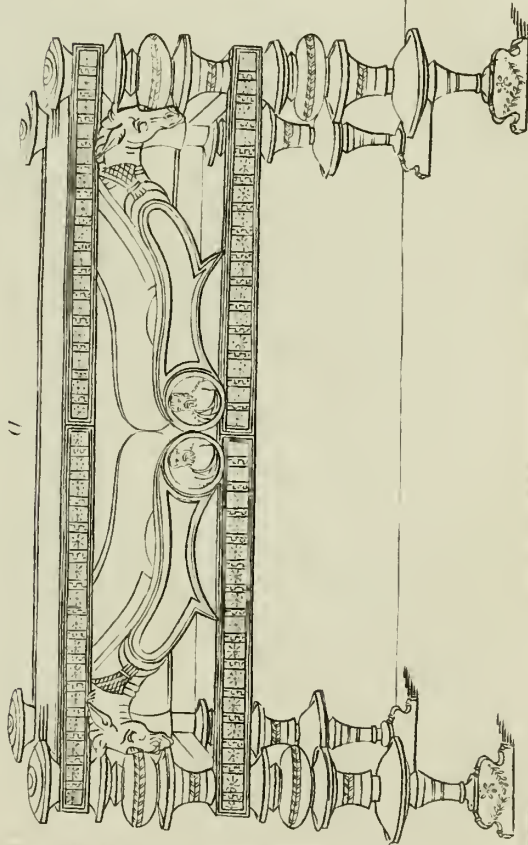
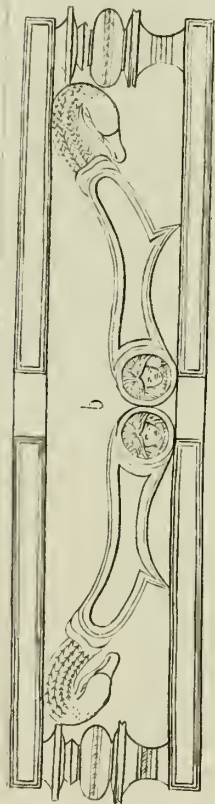




*Bronzes*

(a) CHAISE CURULE — : BISELLIUM





F. Mori dis.

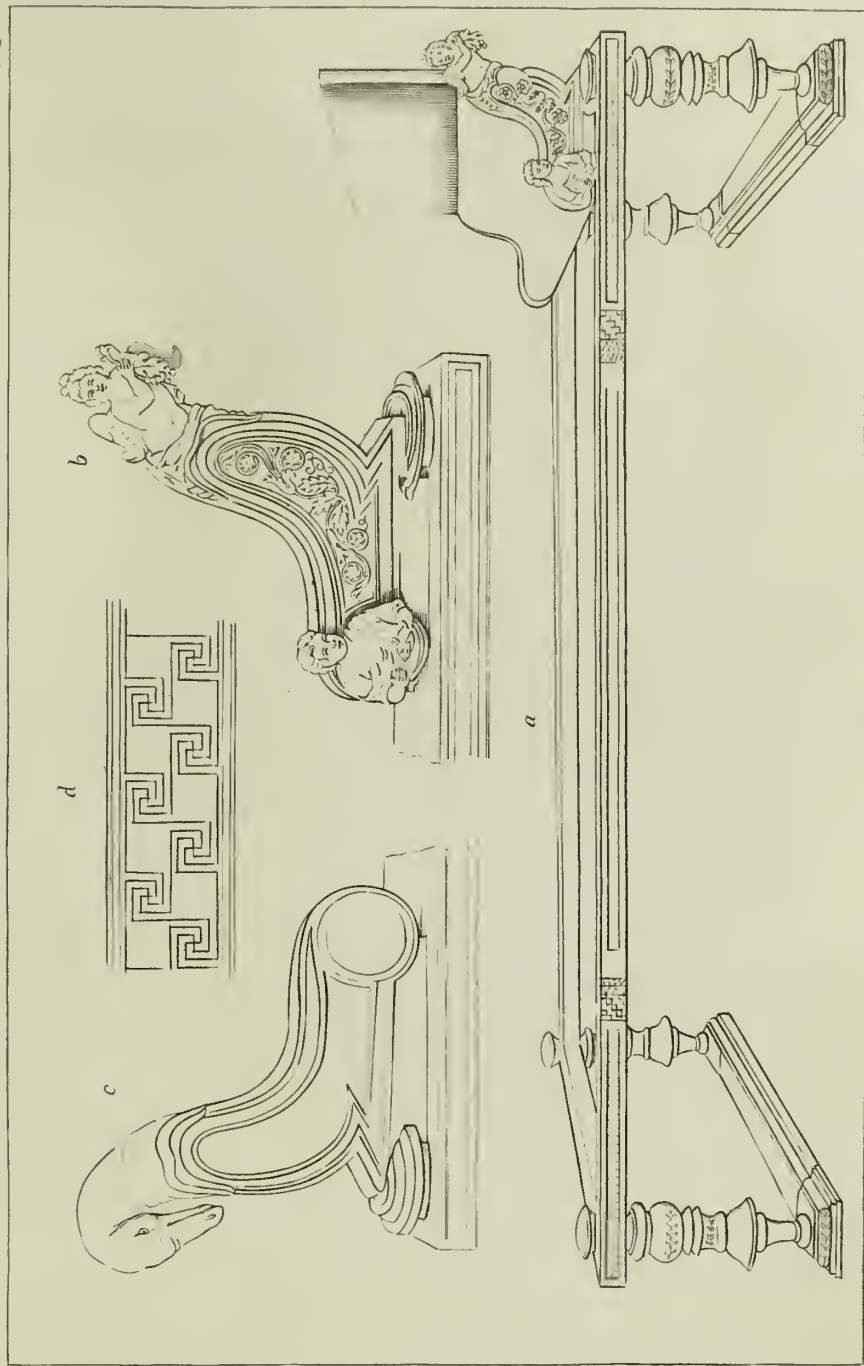
Bronze

LECTERNIUM

R. Radente inc

TRIPIED MOBILE



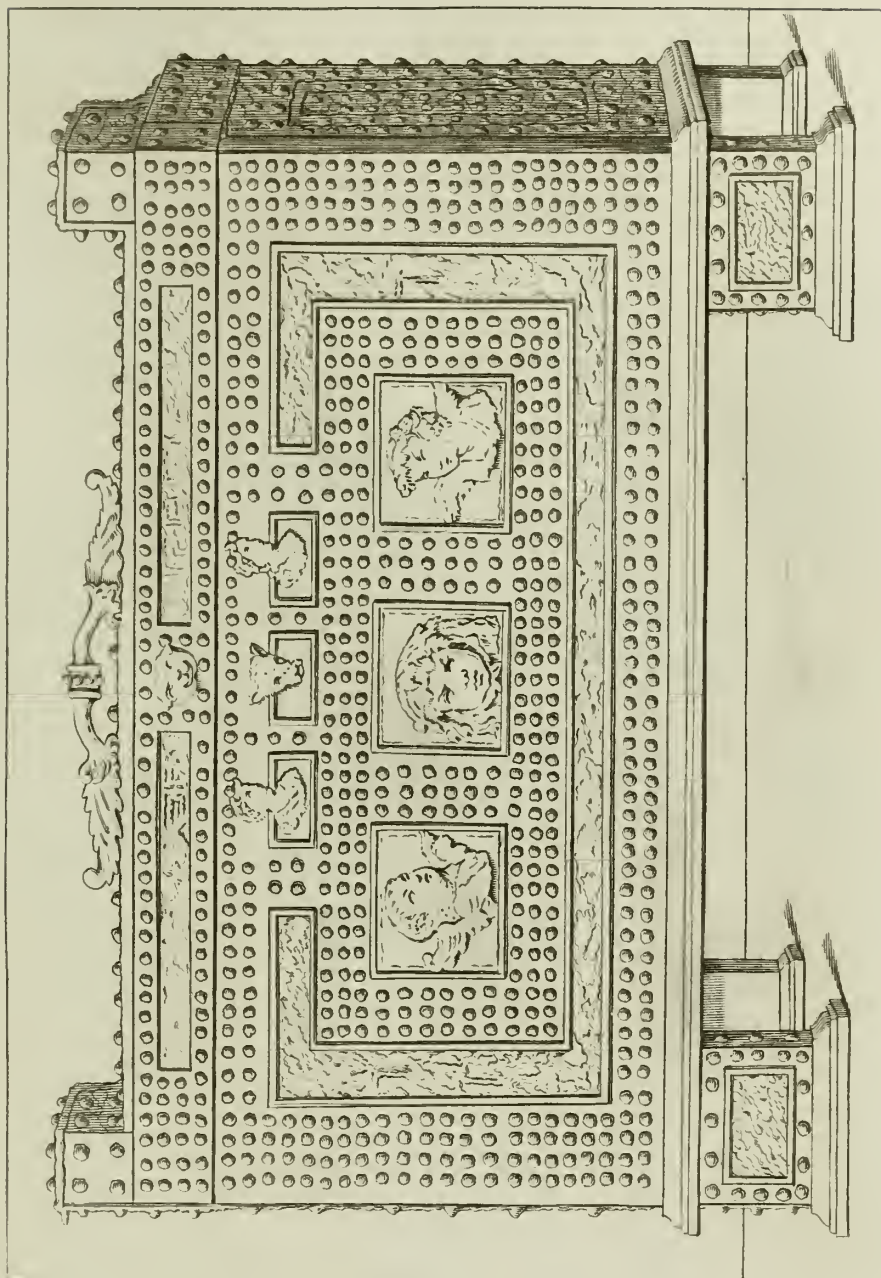


L. Calvanese dis.

*Bronze*  
III

P. Ammaud-Jain



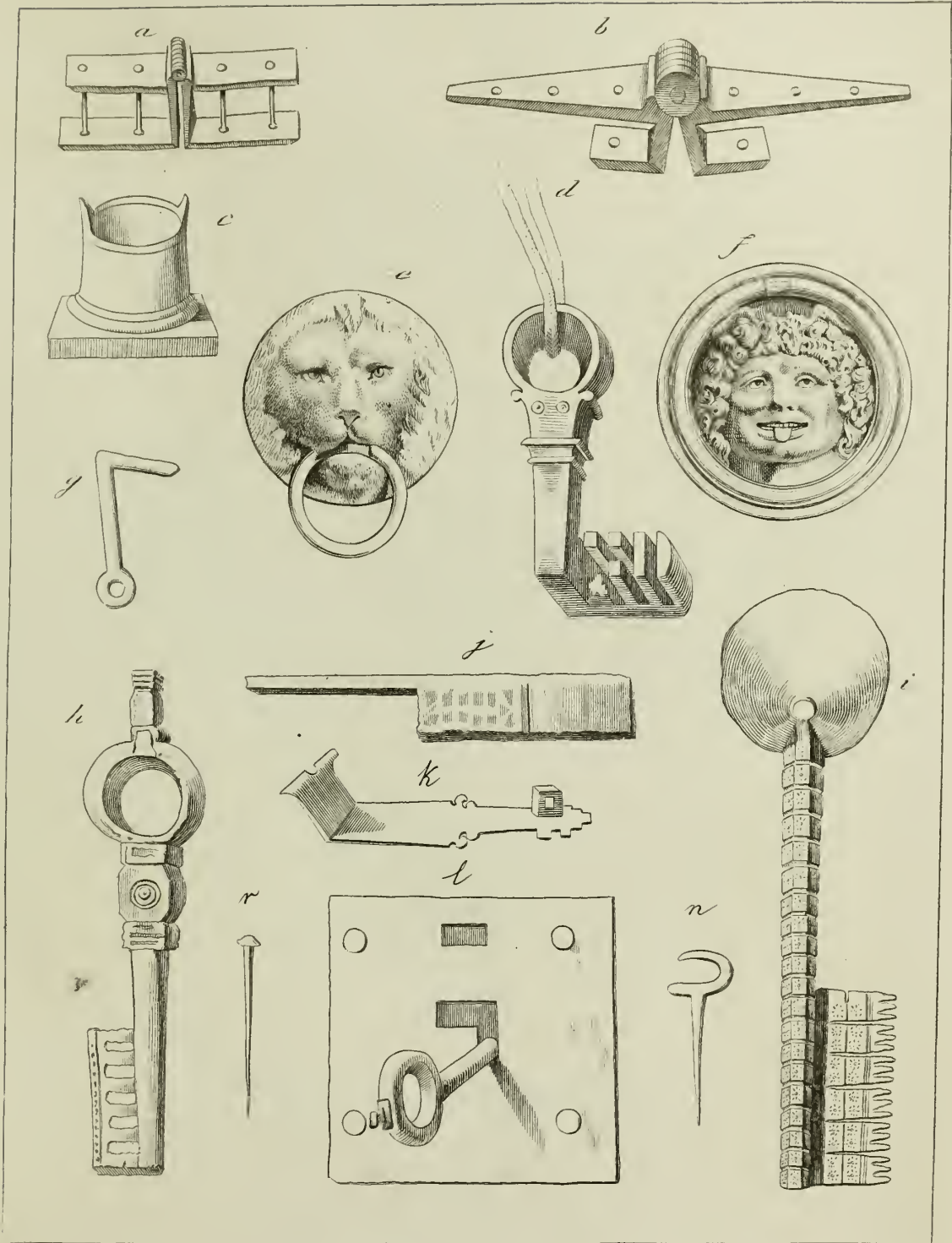


P Martoradis.

P Annerdola inc

*Bronze*  
**COFFRE-FORT**



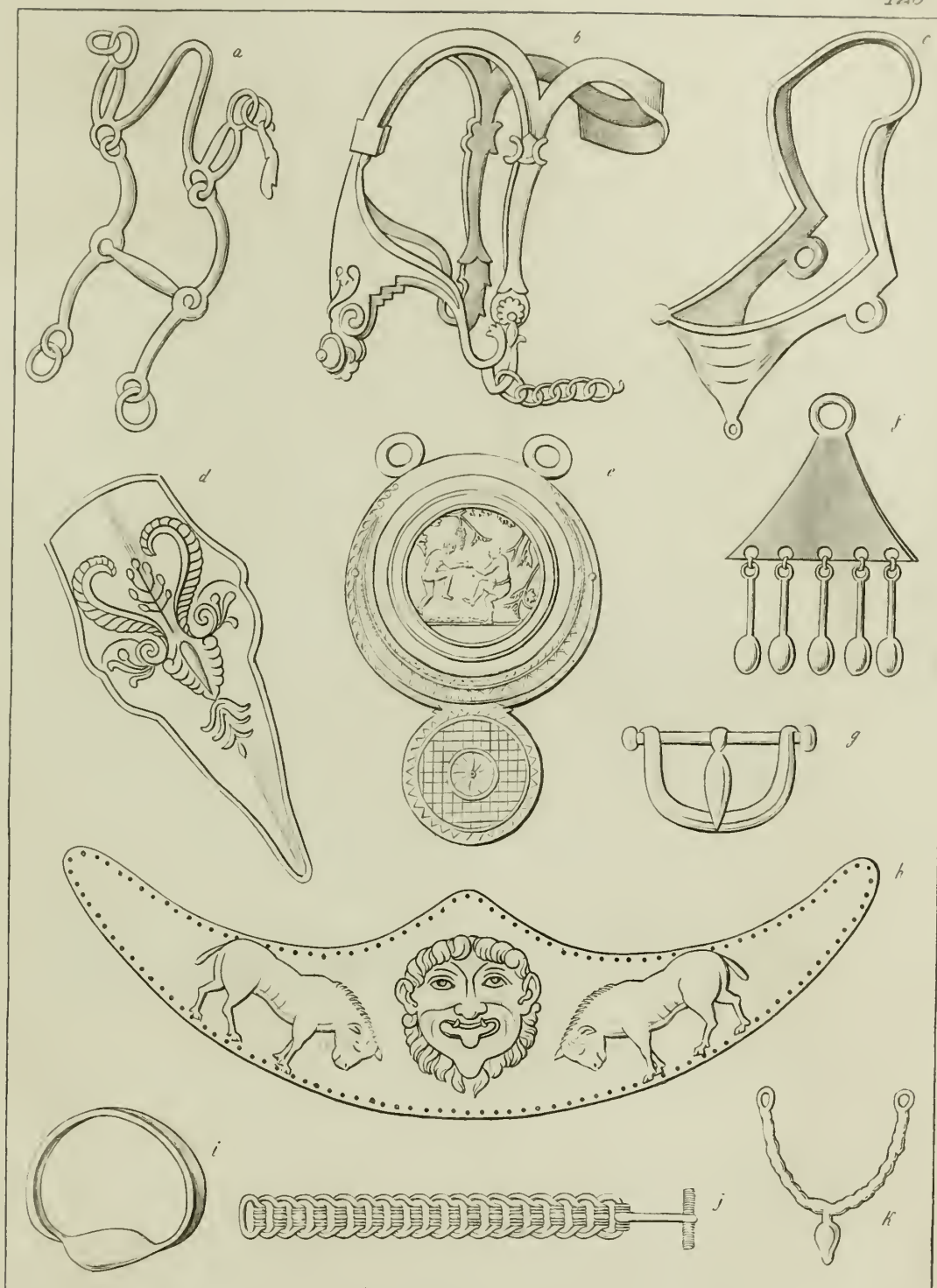


Mellame dis

G. Fusaro inc.

*Bronze*  
OBJETS DE PORTES

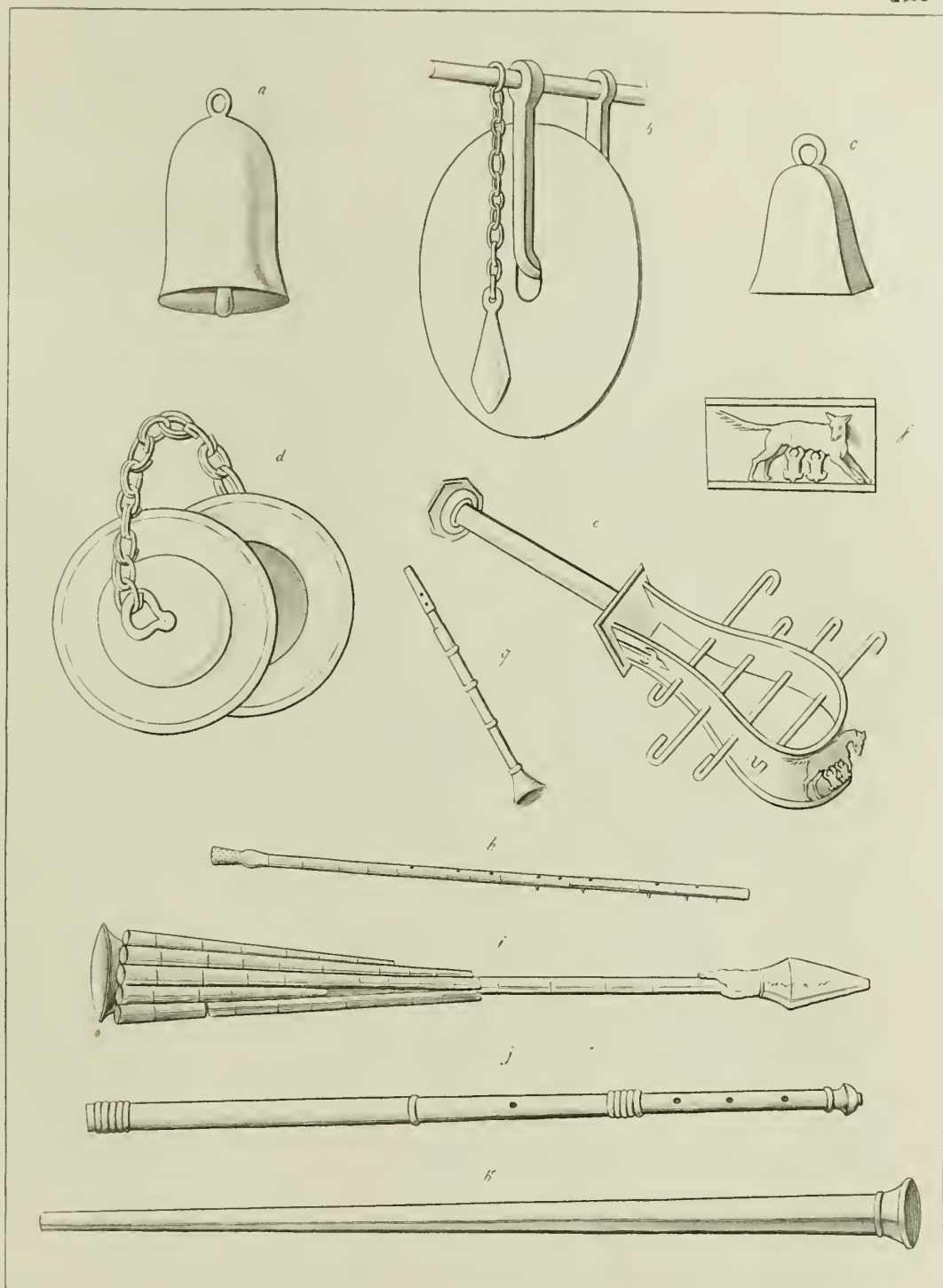




F. Amendola inc.

*Bronze*  
**HARNAIS POUR LES CHEVAUX**



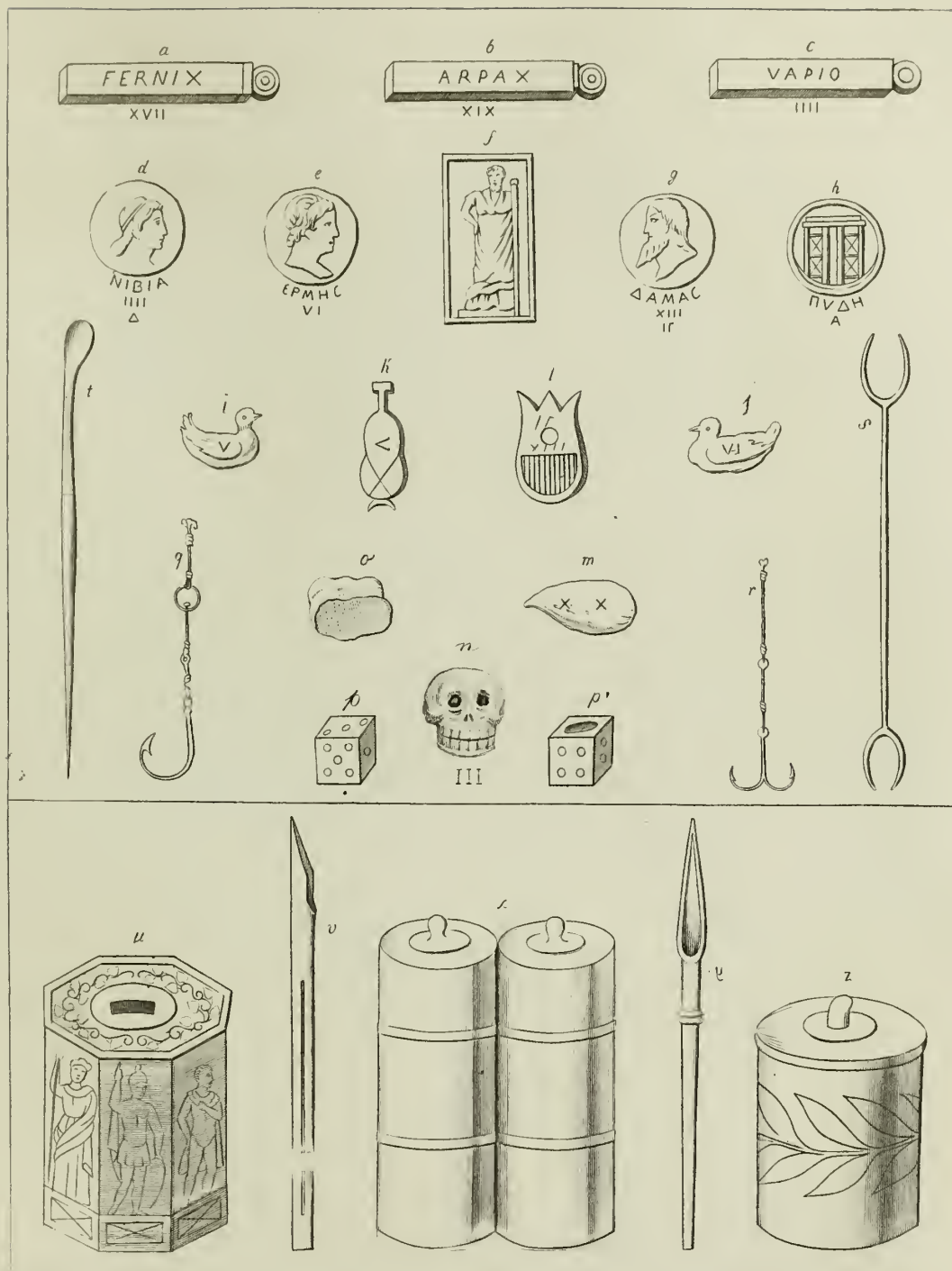


Assandola inc

V. Mollame des

*Bronze*  
INSTRUMENTS DE MUSIQUE





Amendola inc

*Billets de théâtre, encriers etc.*



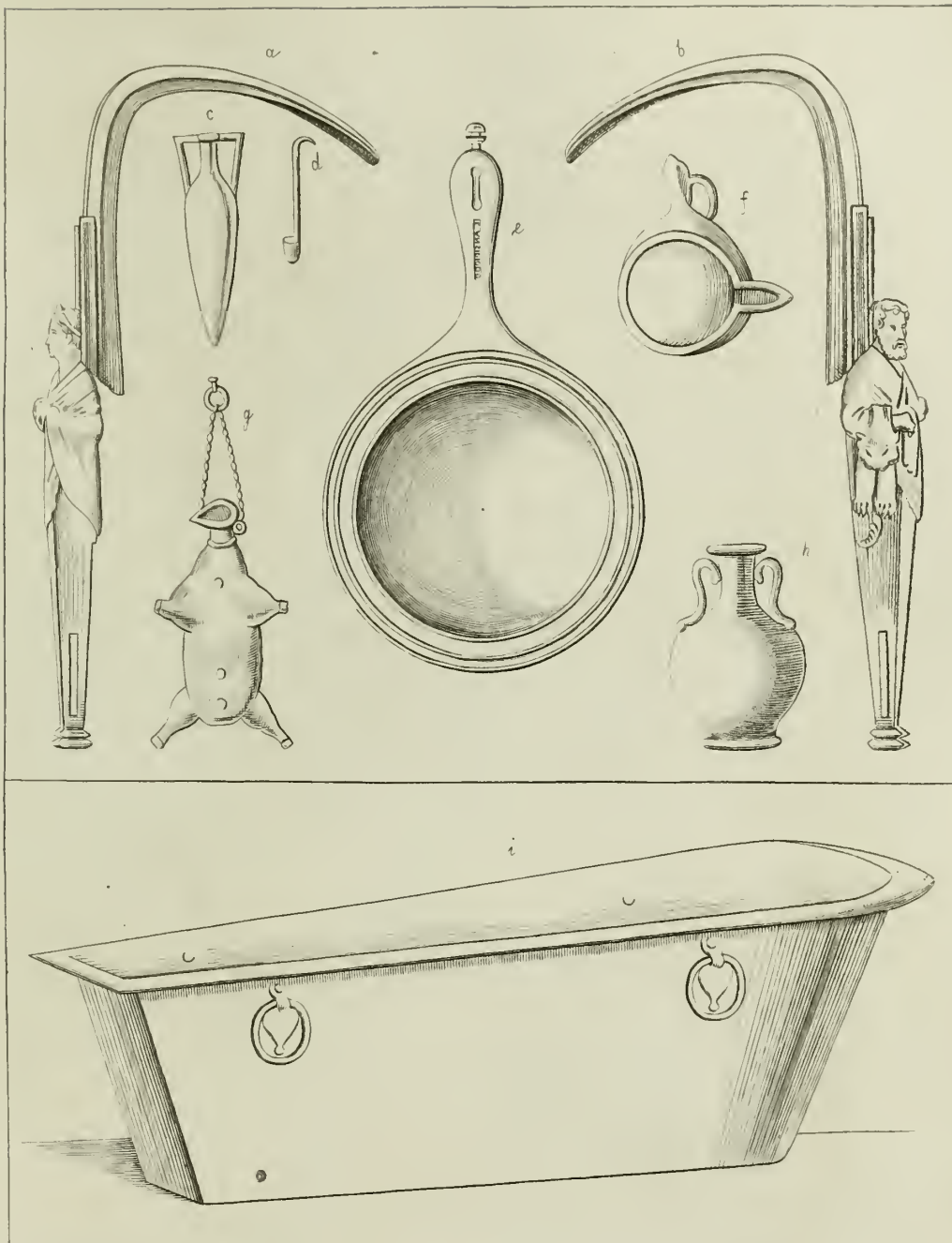


V. Mellano dis.

A. Ottavio in.

## ARTICLES DE TOILETTE



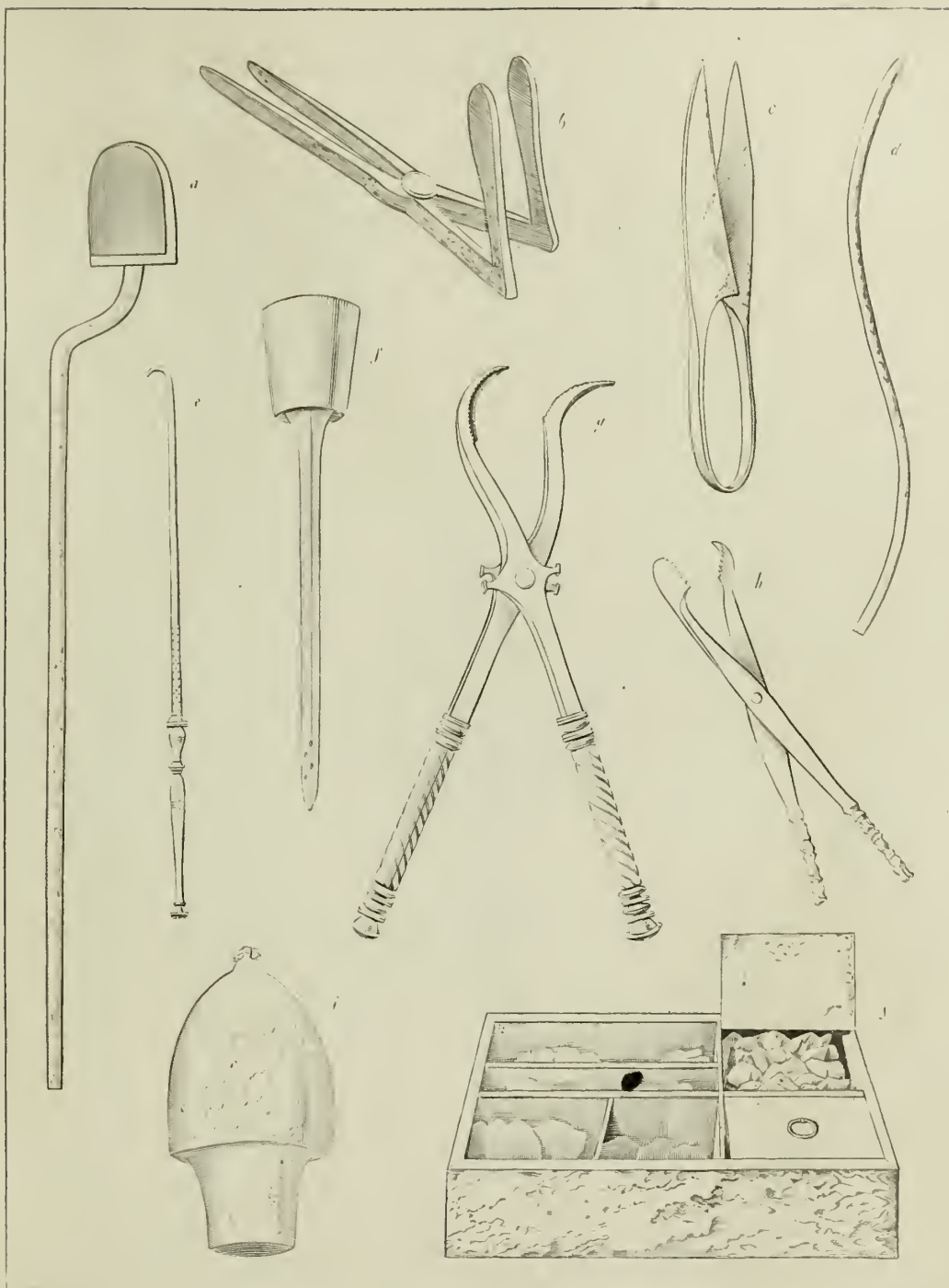


V. Mollame dis.

A. Ottieri inc.

*Bronze*  
OBJETS POUR LES BAINS



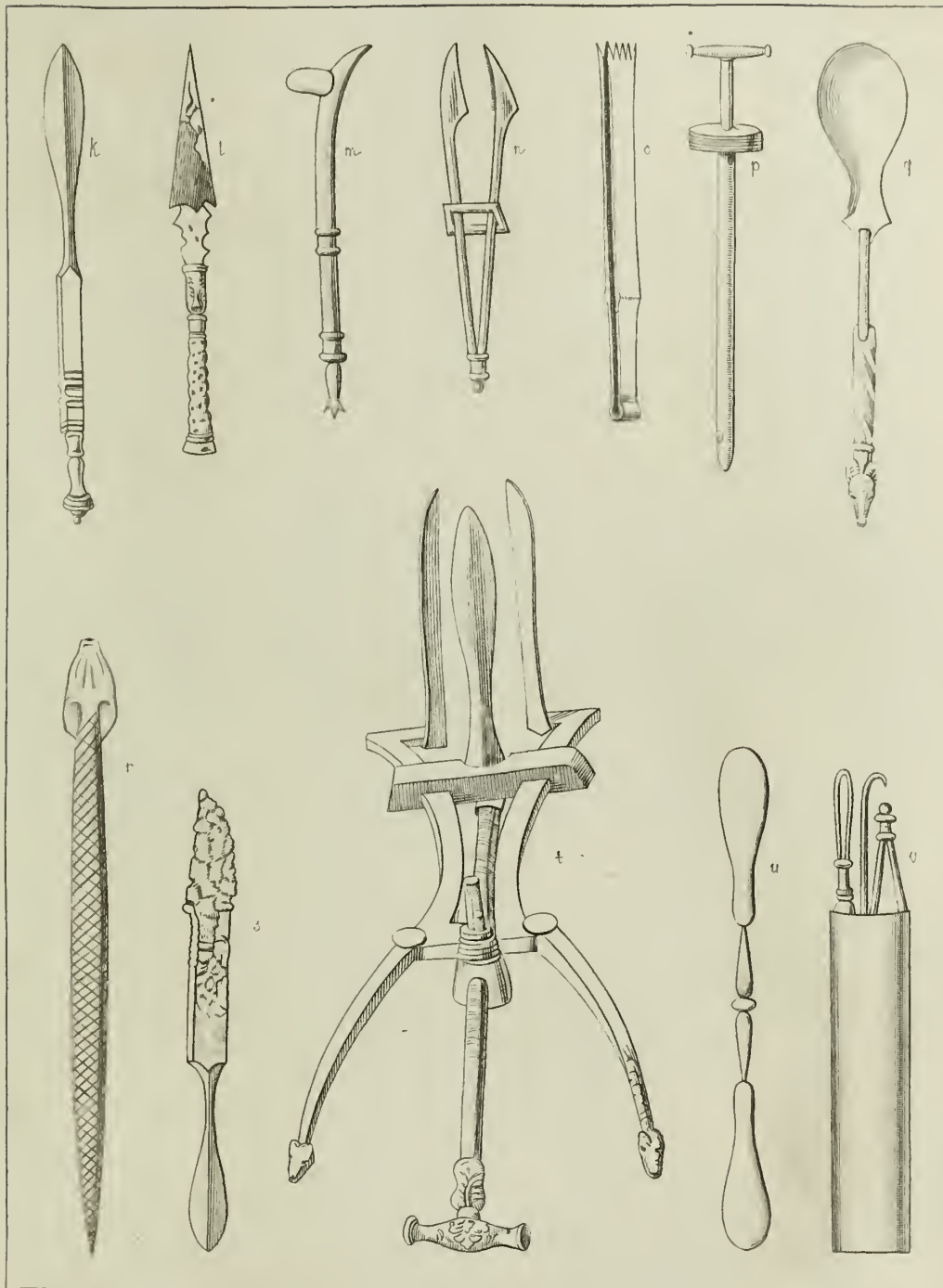


V. Montane dis.

P. Amendola inc.

*Bronze*  
**INSTRUMENTS DE CHIRURGIE**



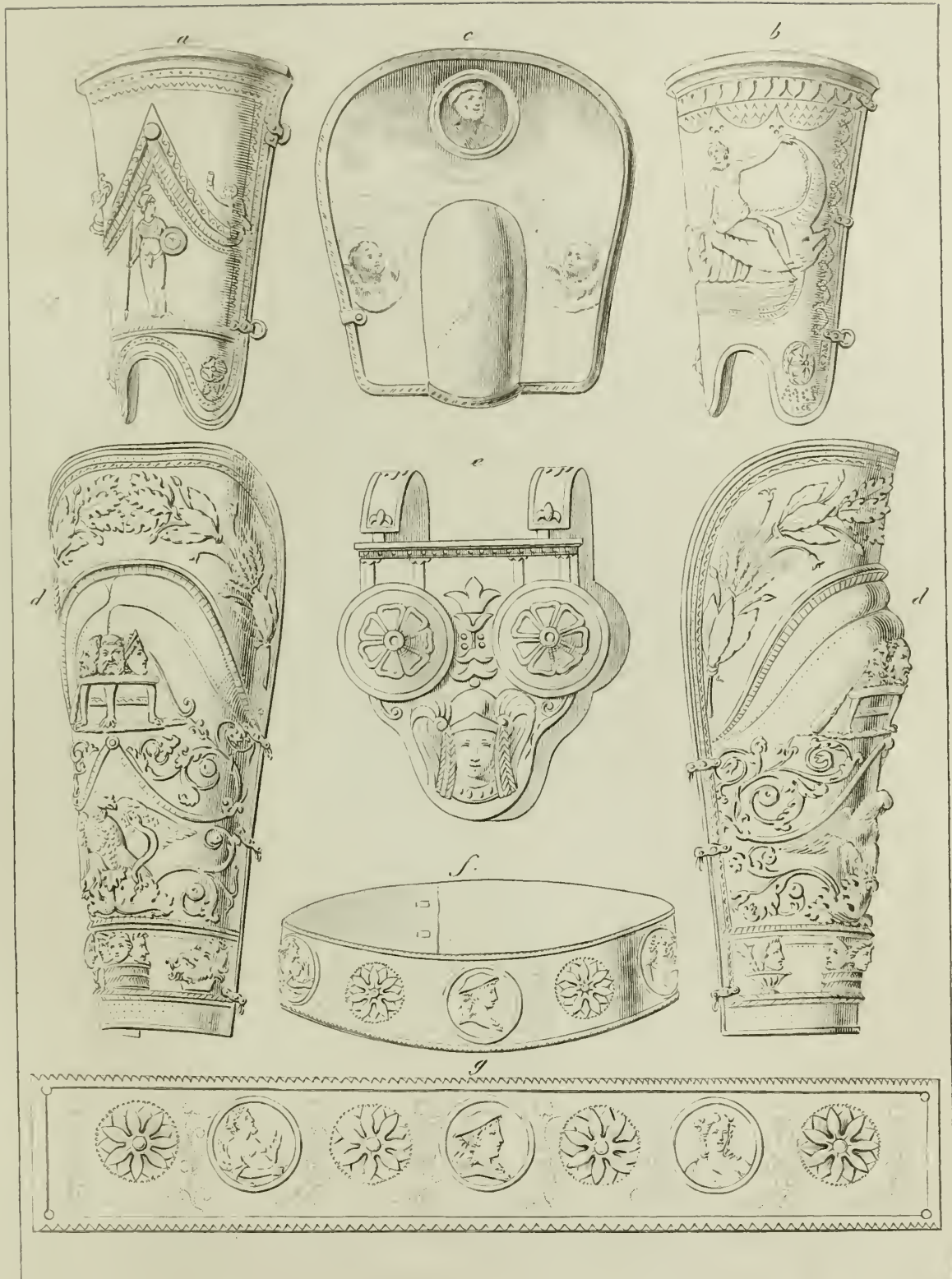


V. Mollane dis.

A. Ottieri inc.

*Bronze*  
INSTRUMENTS DE CHIRURGIE





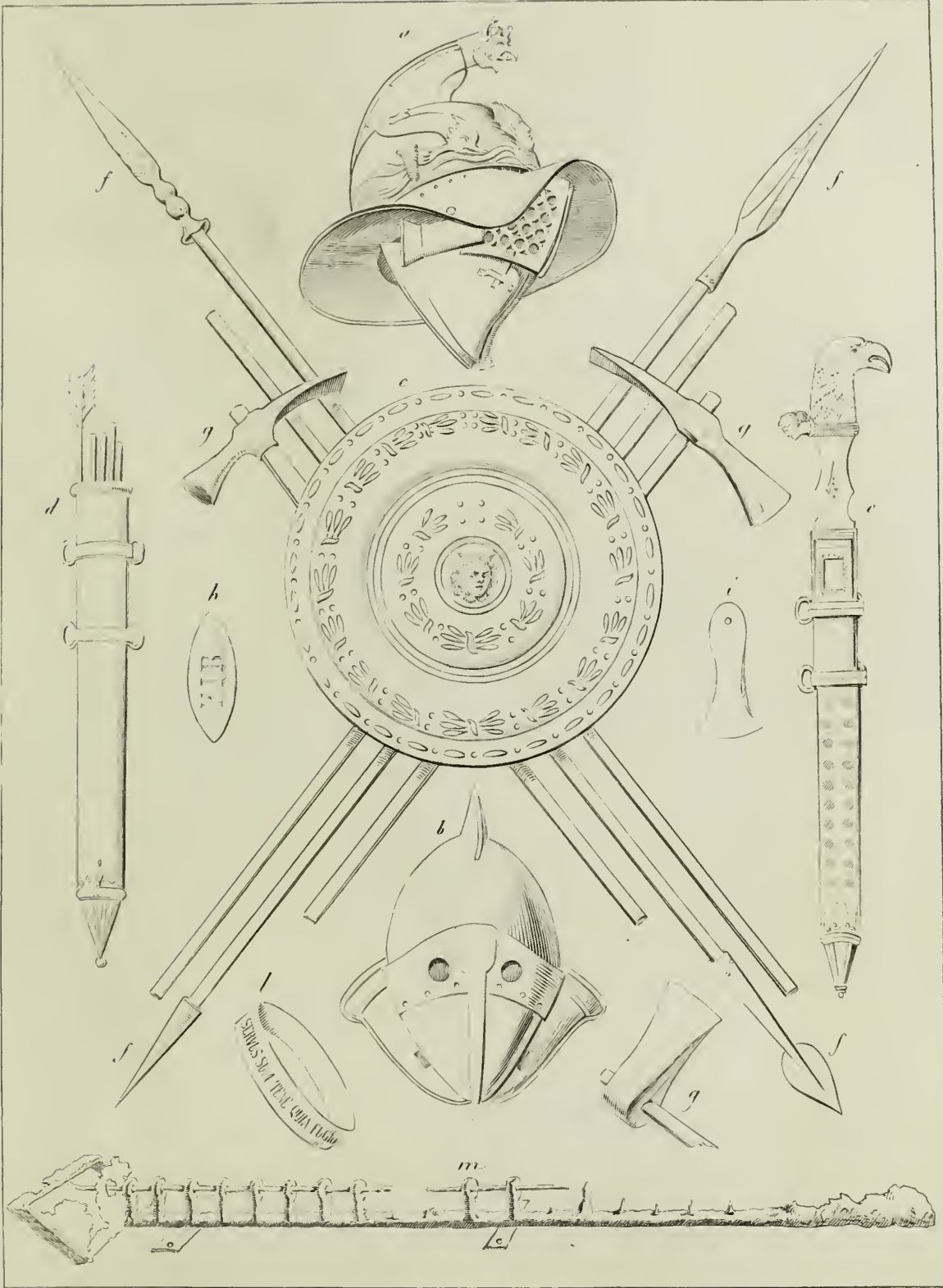
V Mollame dis:

*Bronze*

G. Fusaro inc.

JAMBARTS, BRASARTS ETC.



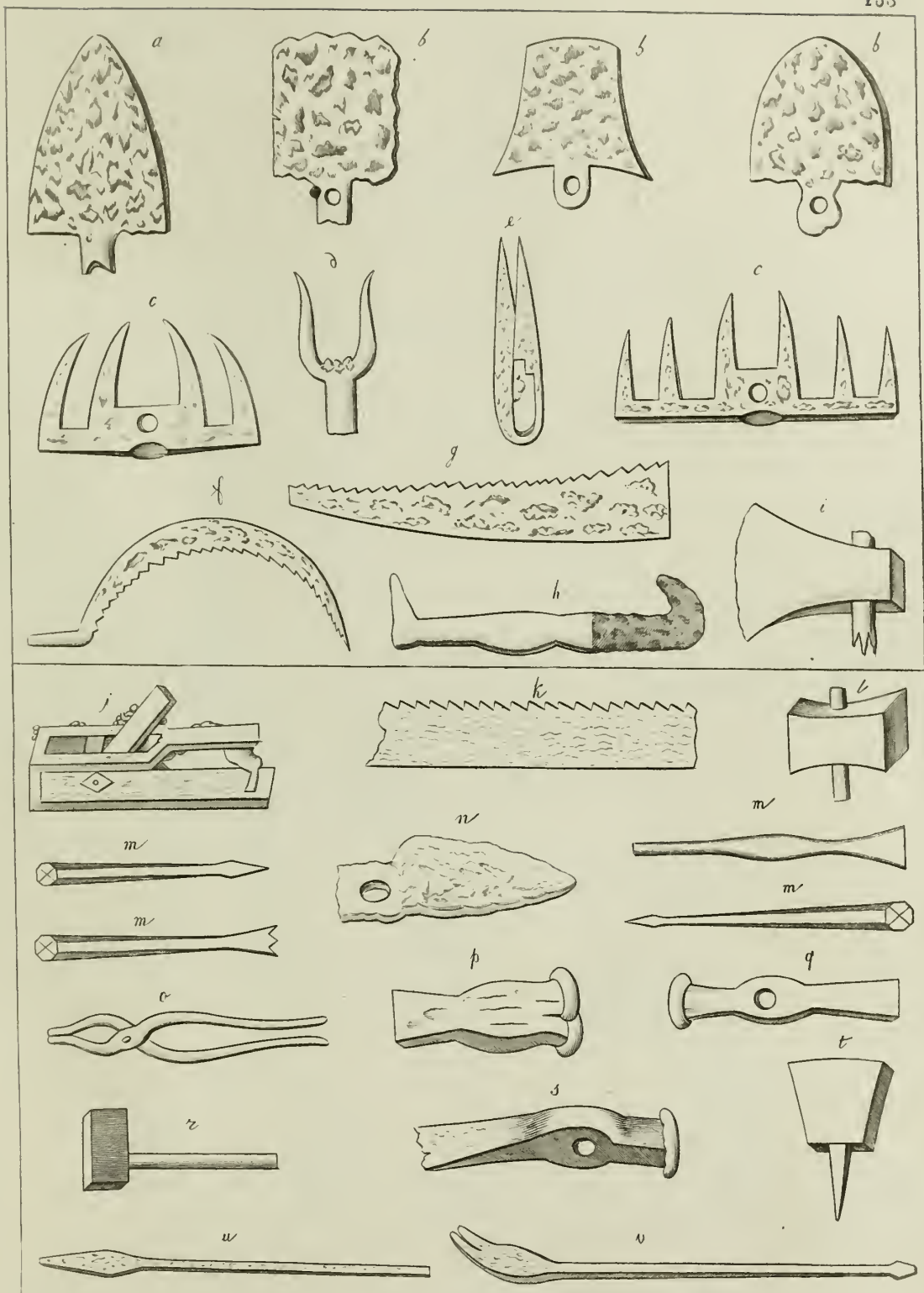


V. Mollame dis.

G. Fusaro inc.

ARMURES CASQUES ETC.



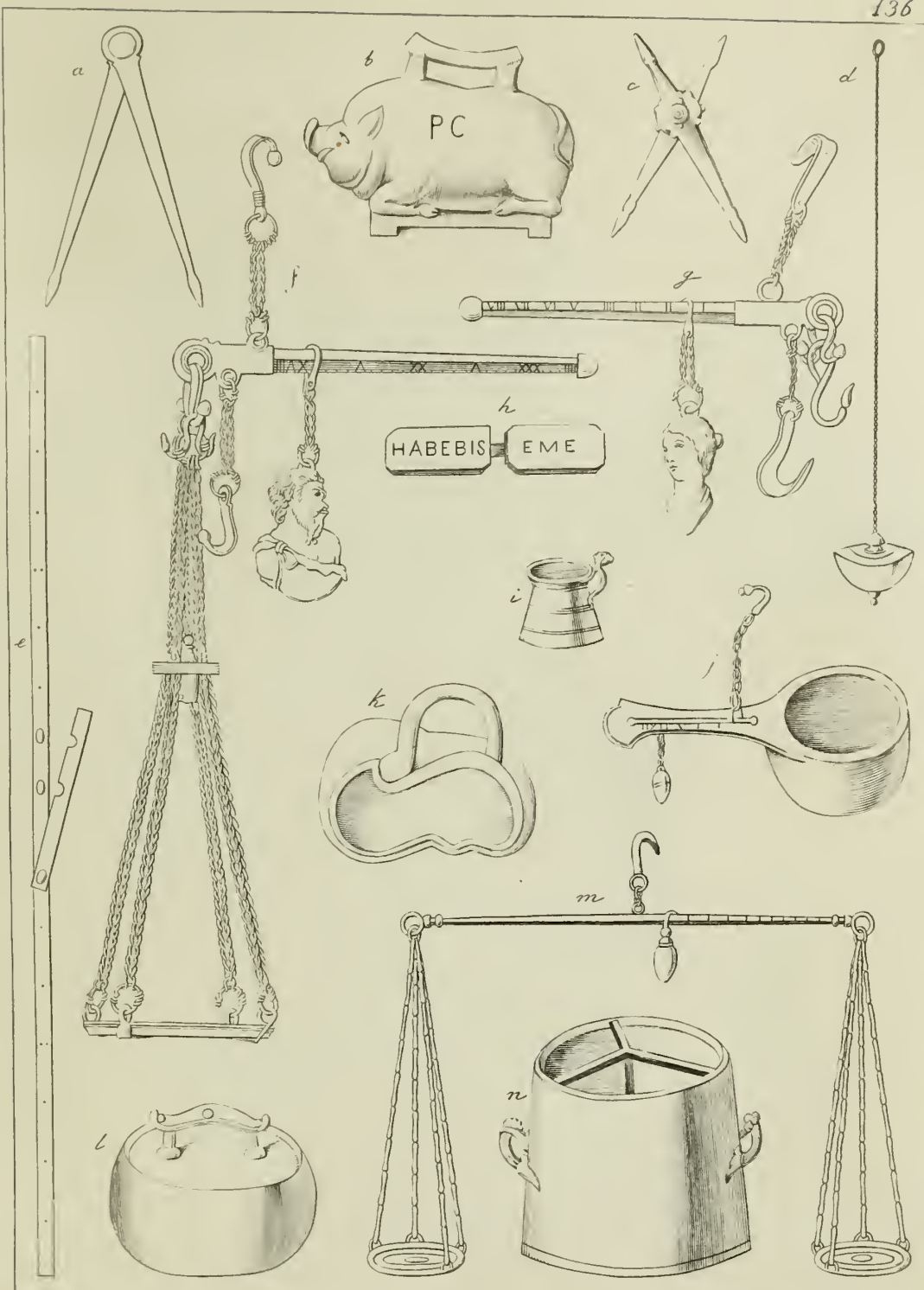


P Ammendola

*Fer*

OUTILS D'AGRICULTURE DE MENUISERIE etc



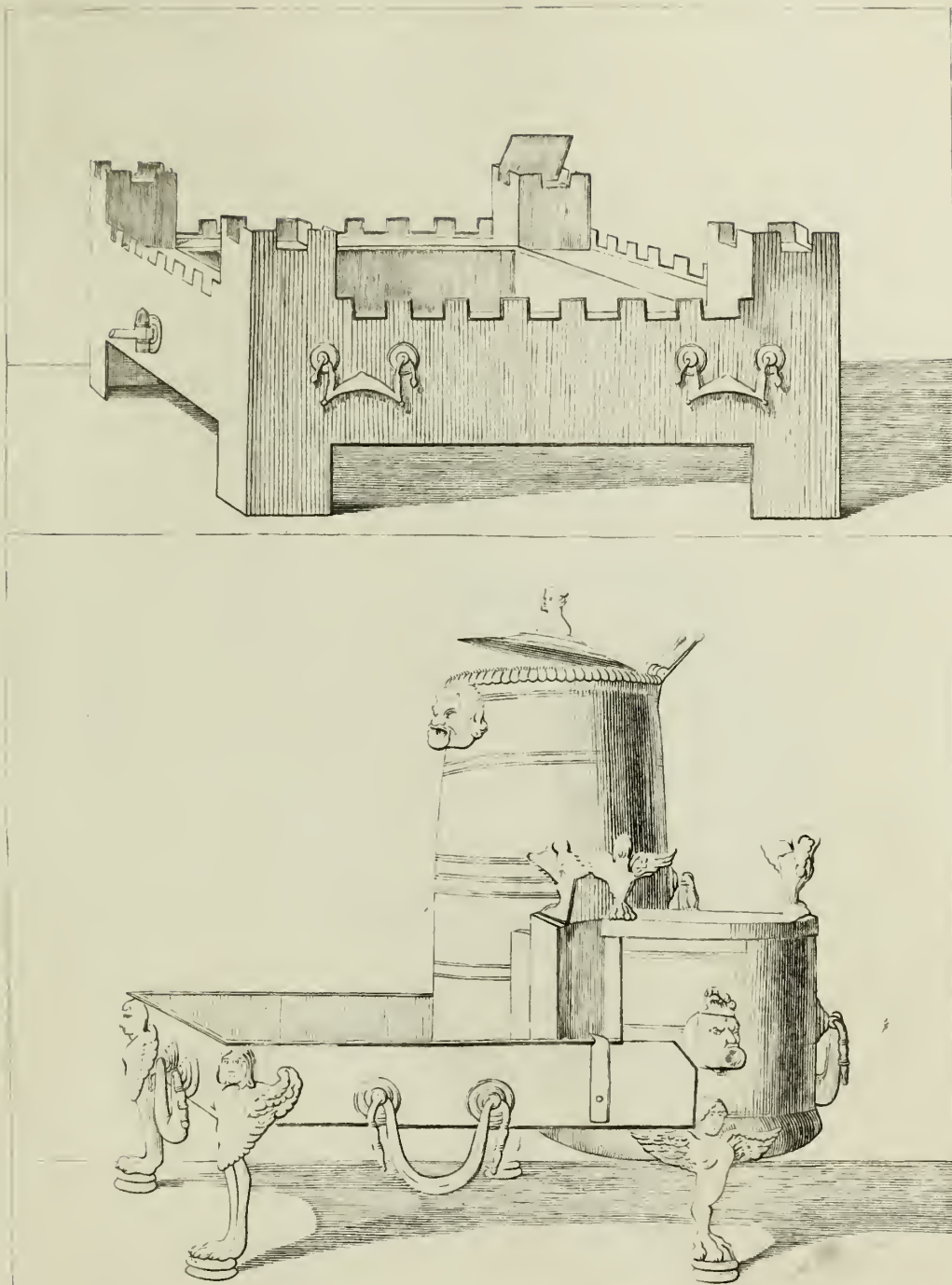


Legendola inc.

*Bronze*

BALANCES-POIDS-MESURES-COMPAS

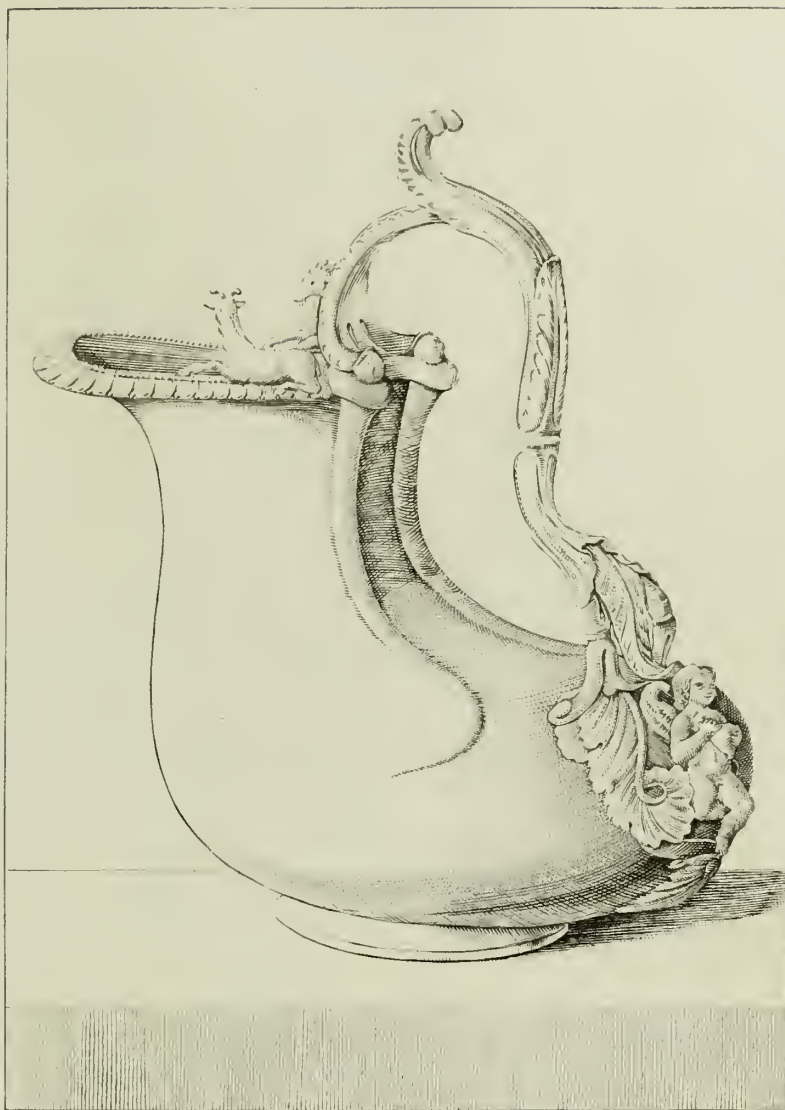




F. Padente. inv.

*Bronze*  
 CUISINES ÉCONOMIQUES

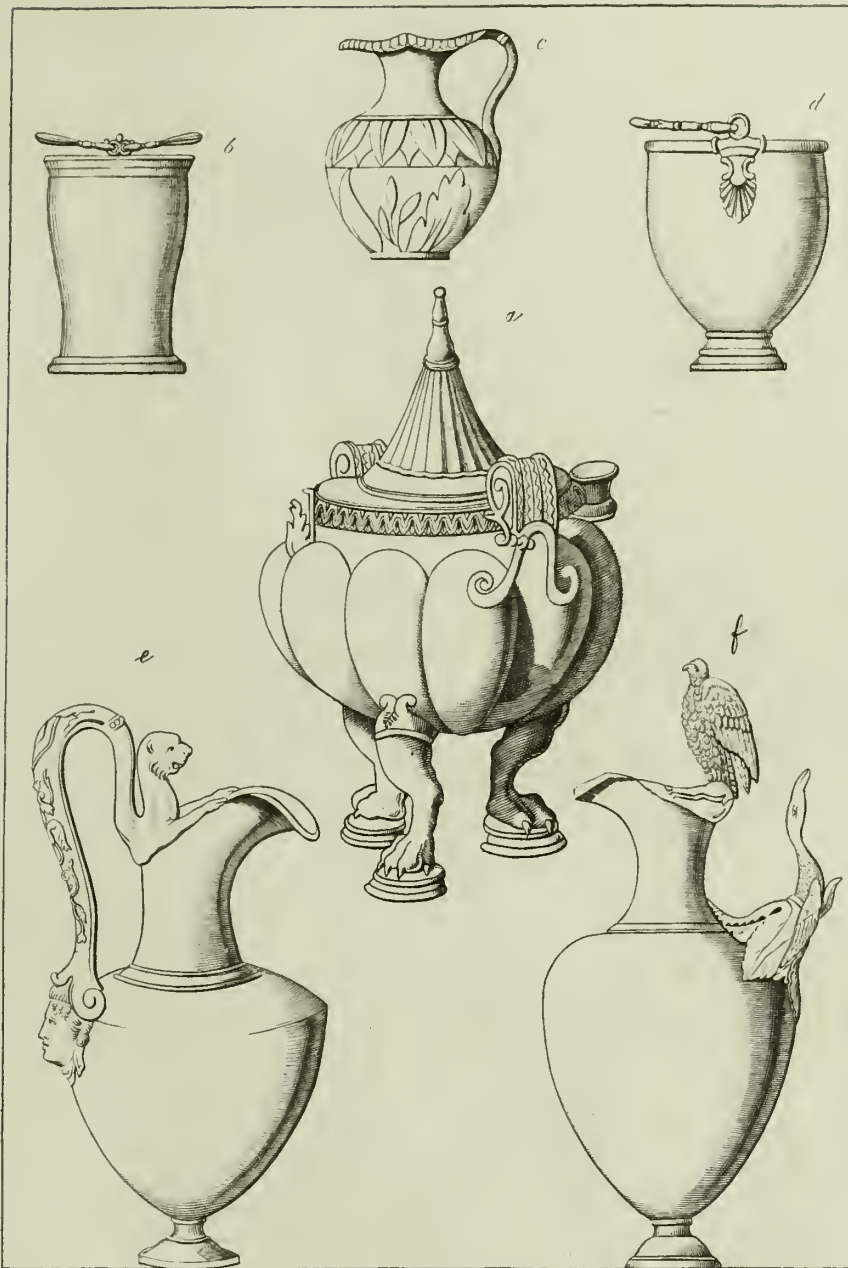




F. Mardis e inc.

*Bronze*  
**POT-AU-LAIT**

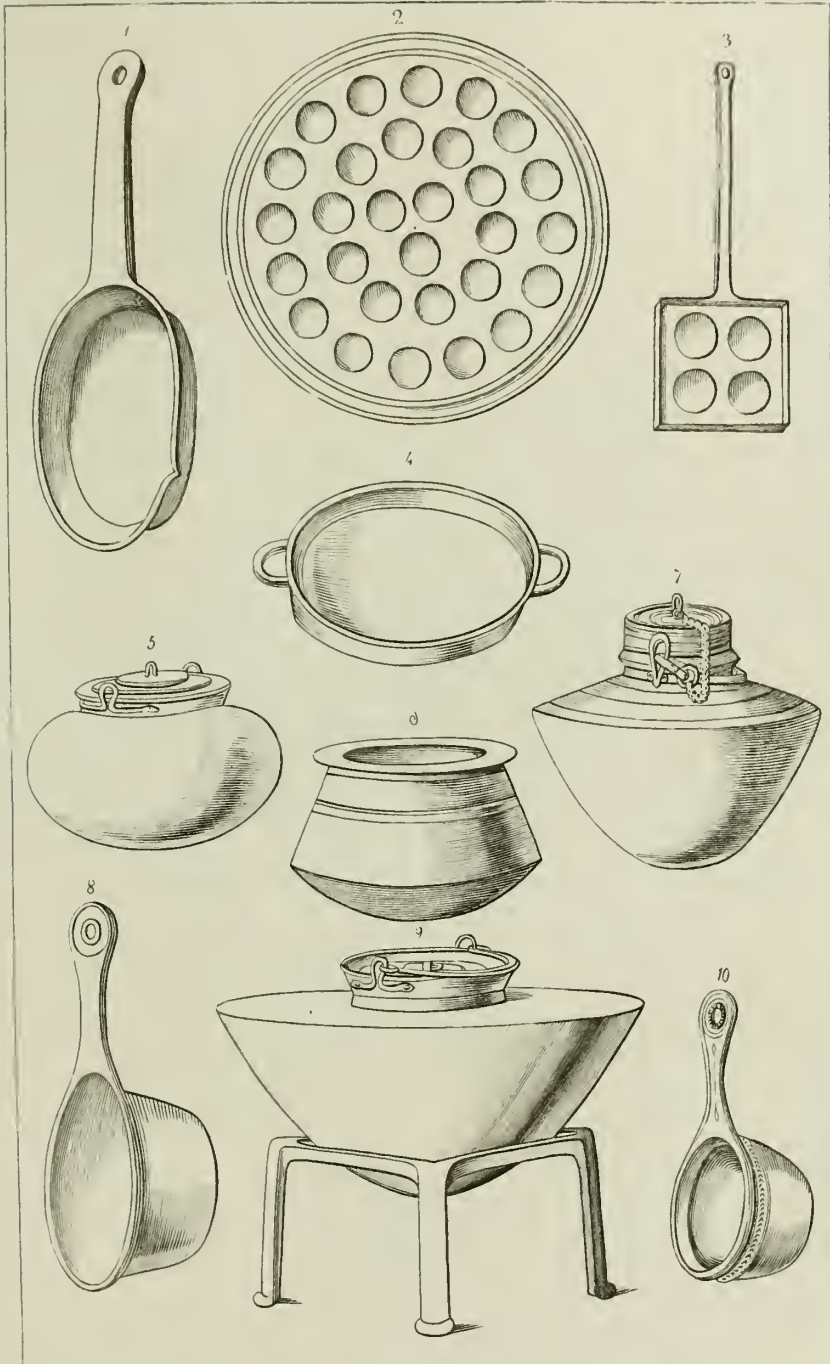




F. Amettdola inc.

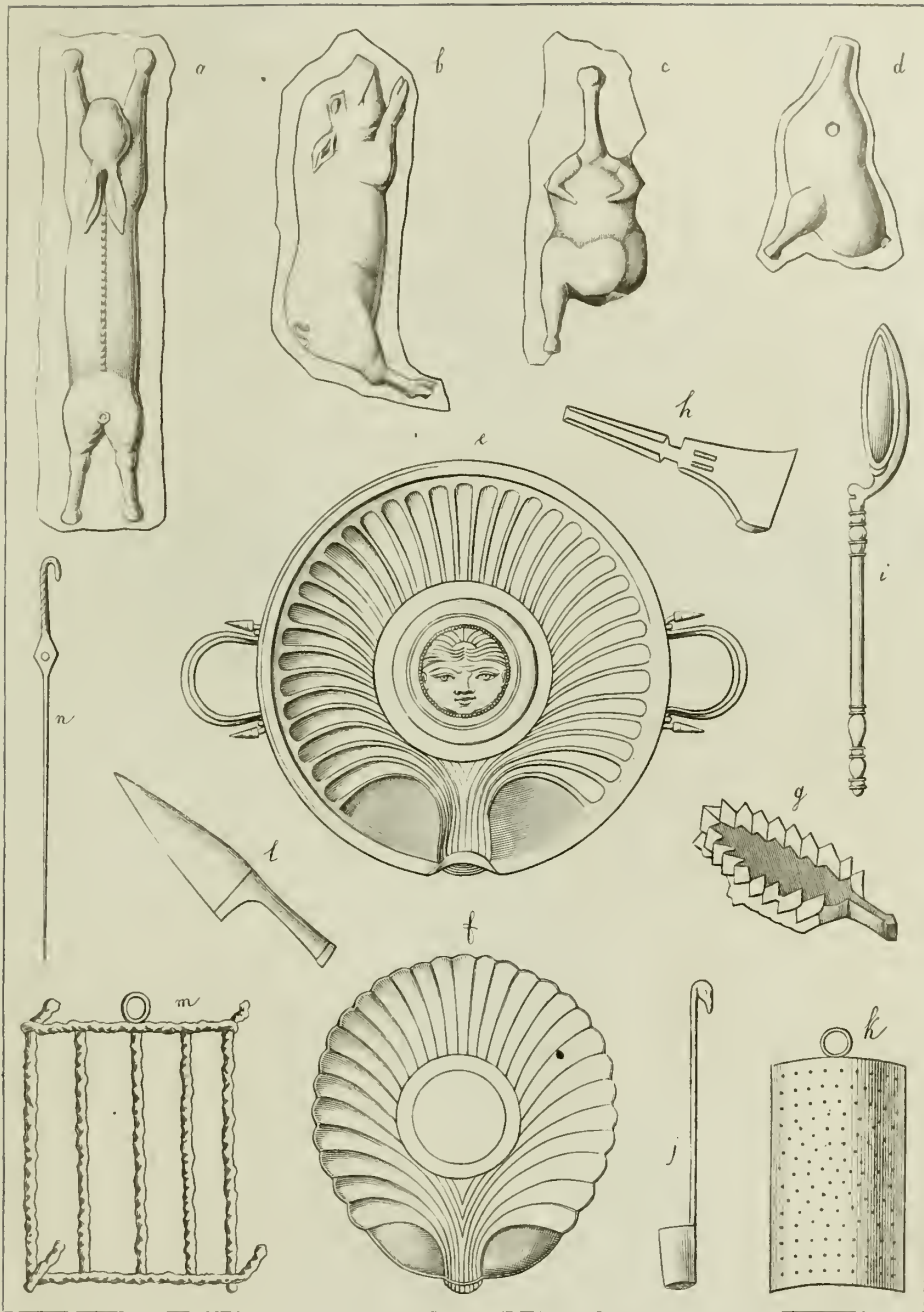
*Vases en bronze*





OBJETS DE CUISINE



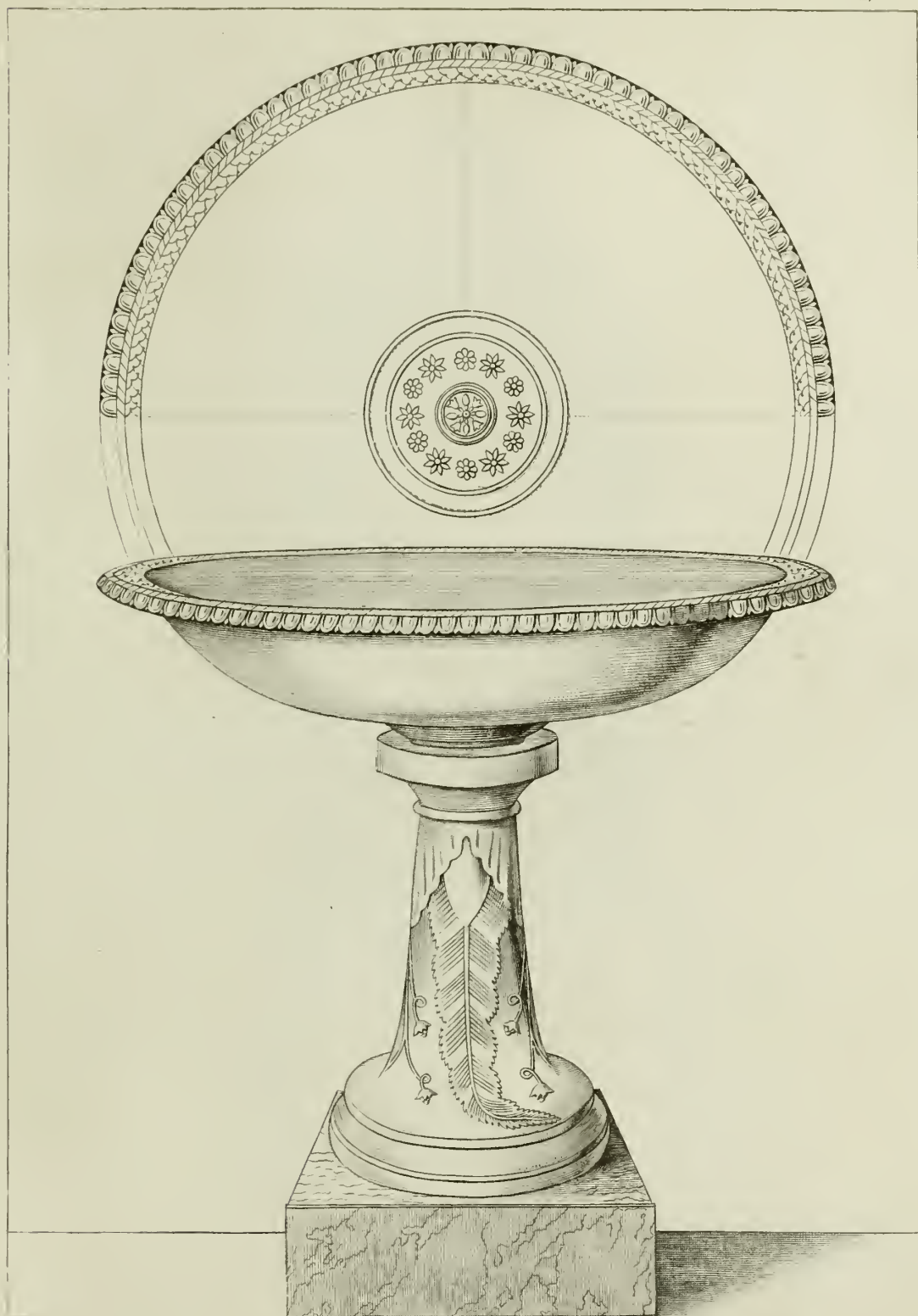


P. Toppi dis.

P. Amendola inc.

*Bronze*  
OBJETS DE CUISINE





designe dir.

P. Amendola del.

*Bronze*  
BASSIN POUR L'EAU LUSTRALE



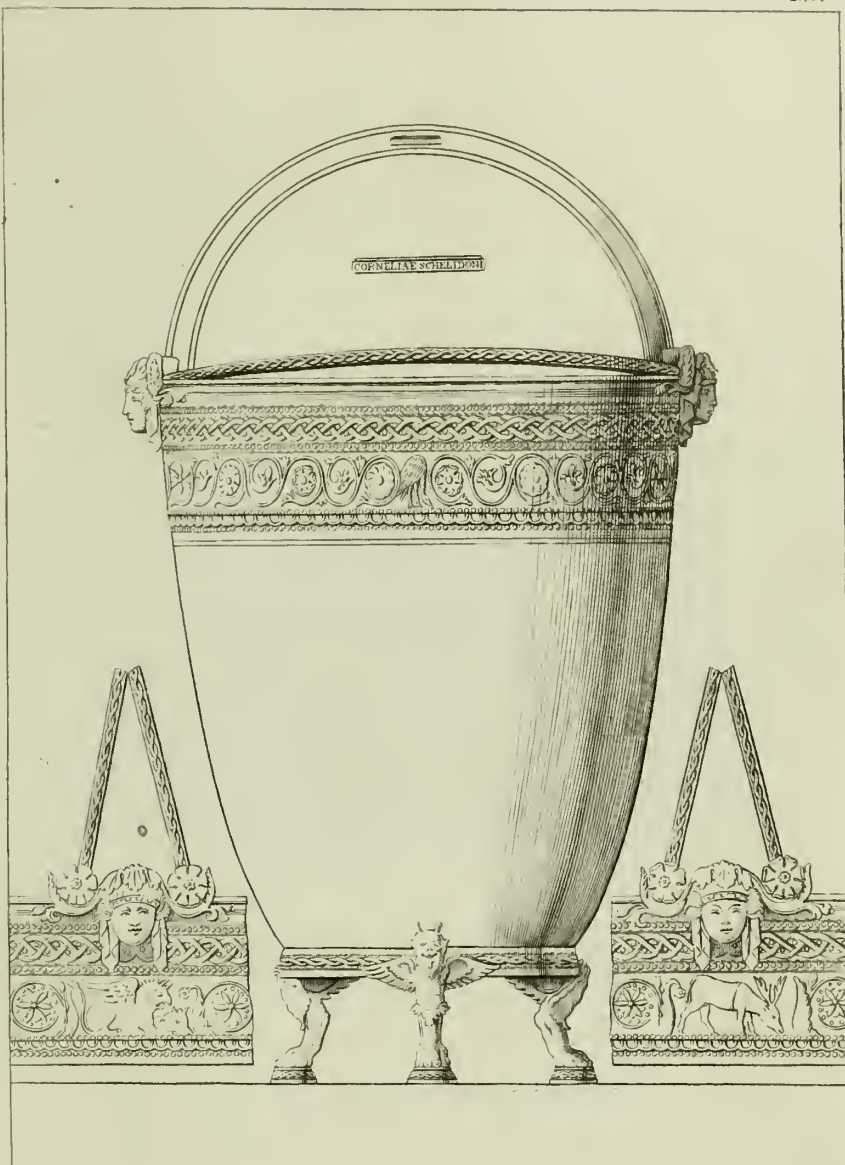


V Mollame dis

G Fusaro inc.

*Bronze*  
FOURNEAU ( *Calidarium* )





P. Amendola del. e inc.

*Bronze*  
HYDRIA



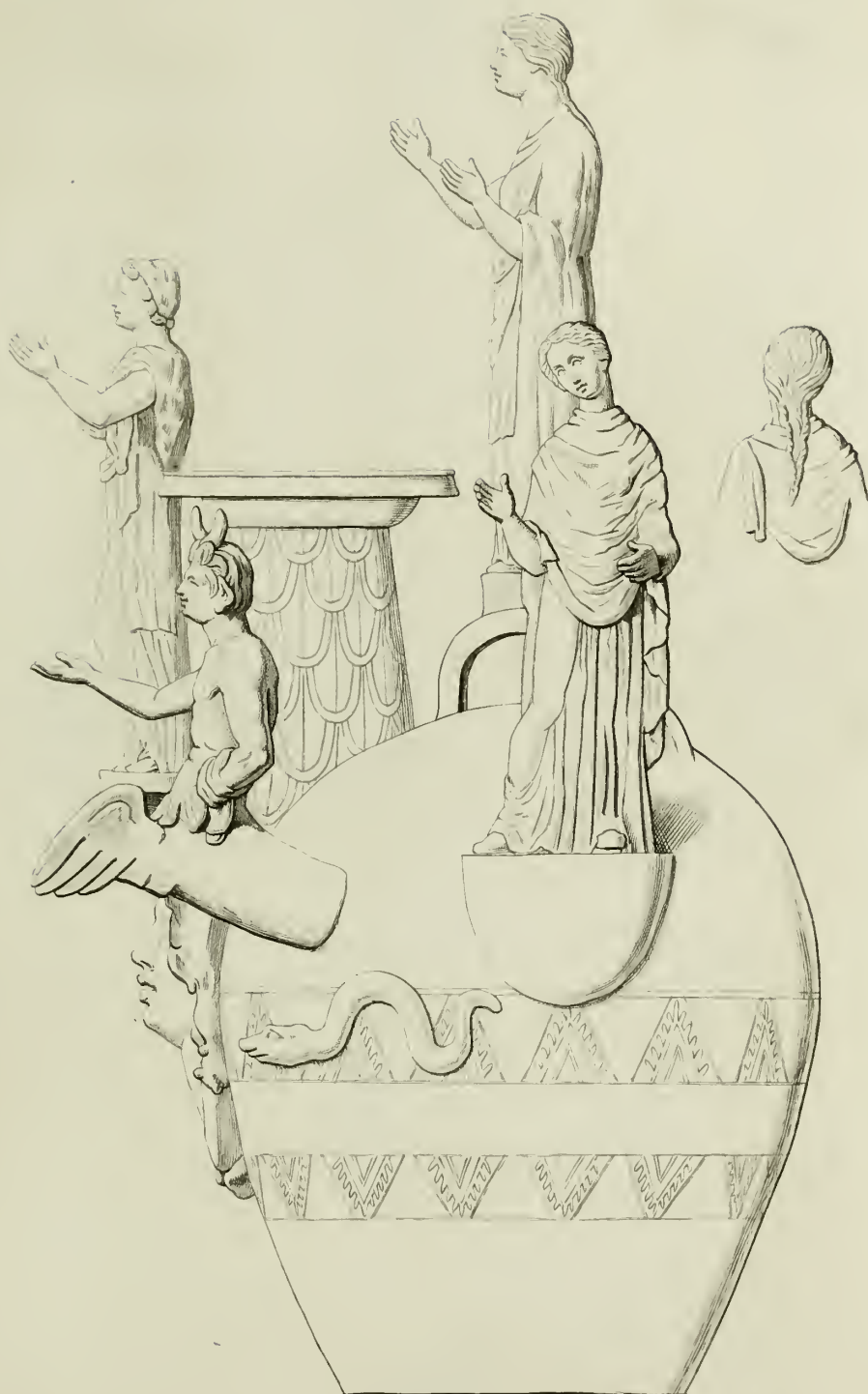
ΓΟ ΑΝ ΠΡΟΣΤΕΙΝΕ ΦΩΣ  
 ΠΡΟΣ ΦΩΝΕΙΔΩ ΜΕΦ  
 ΚΑΙ ΜΕΦΟΛΑΜΕΝΟ  
 ΛΕΙΟΤΤ ΤΕ ΜΕΙΟΝΑΠ  
 ΟΤΙΤΕ ΚΑΙ ΑΓΝΩΟΥ  
 ΜΟΣΚΑΙΤΑΧΑΙ ΜΟΣΚΟ  
 ΜΟΣΟ Ο.Φ. ΠΡΟΣΑ ΜΟΣΥ  
 ΛΑΕΝ ΚΑΙ ΦΙΛΟΣΟΦΟΣΔΕ  
 ΚΑΙ ΦΙΛΑΝΘΡΩΠΟΣΔΙΟΥ ΠΕΦΟΣ  
 ΑΙΝΕΟΜΕΝΑΤΑΦΟΙ ΚΥΤΑΡ  
 ΑΥΤΟΥ ΑΛΛ' ΑΝΩΜΕΝΑ  
 ΜΑΙΝ

*Papyrus*

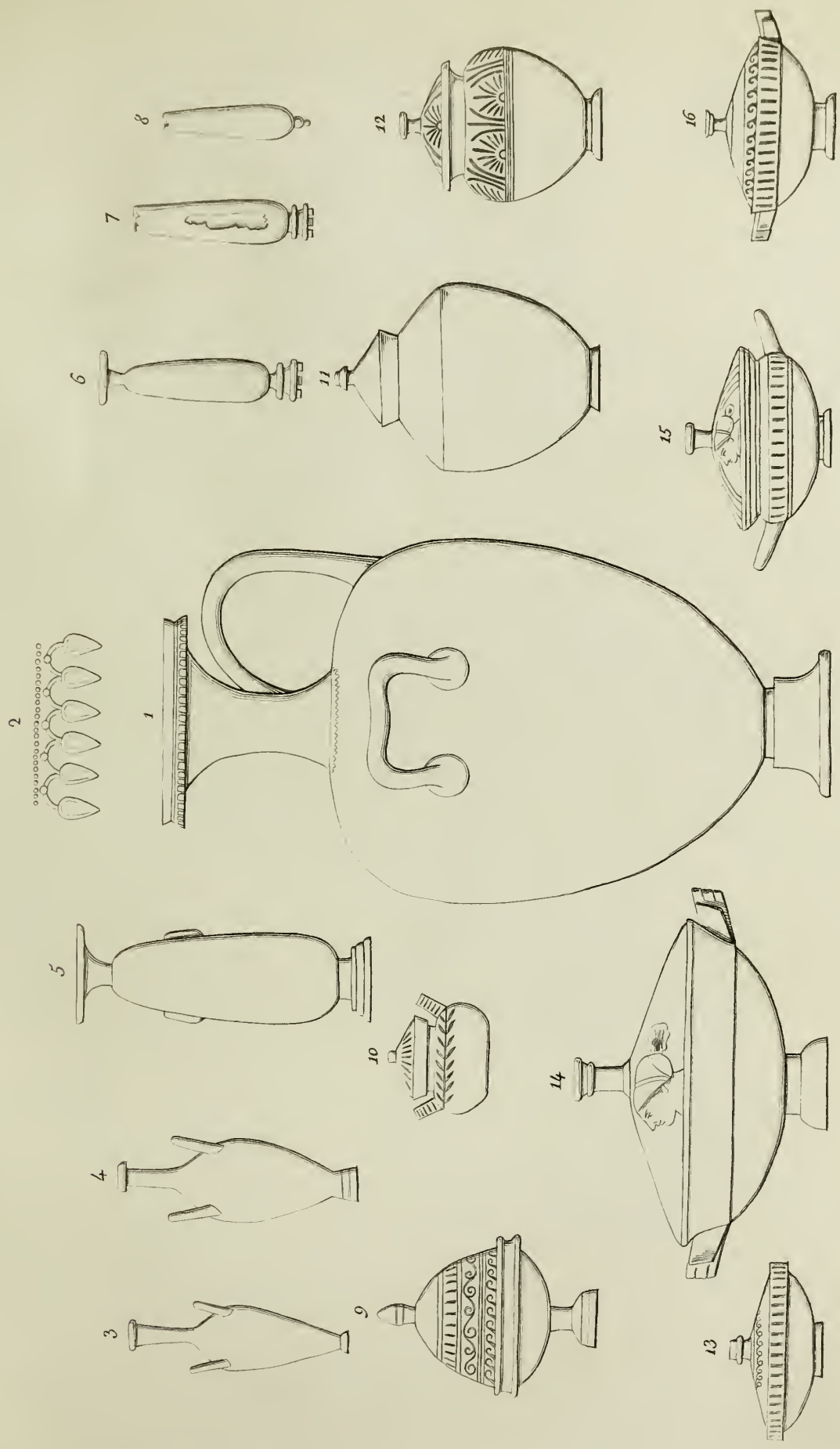


















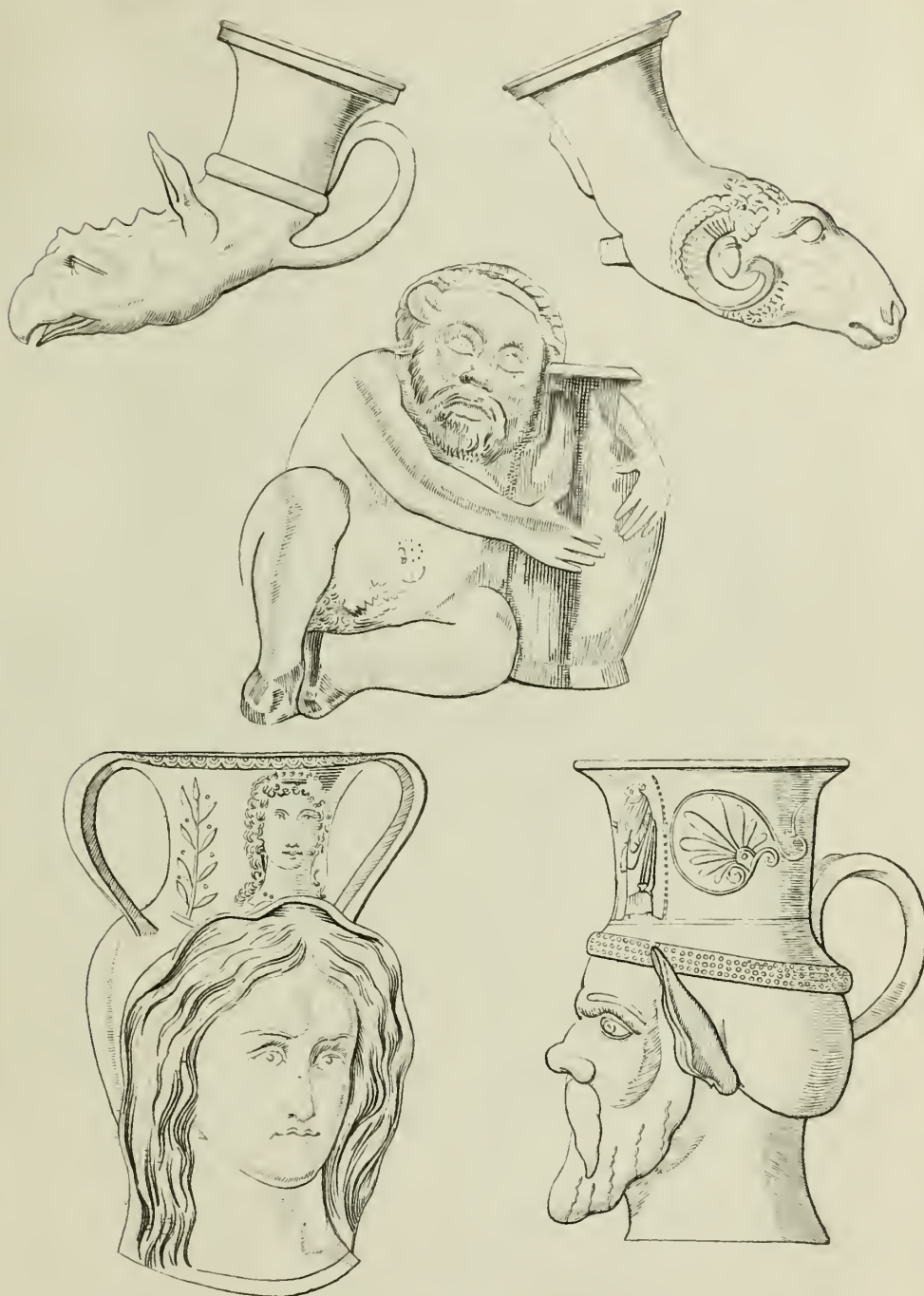


Fig. 100. di

R. Radente inc.

*Terras-cuites*  
RHYTONS





A. Russ.

A. O'Brien.

## FORMES DE VASES



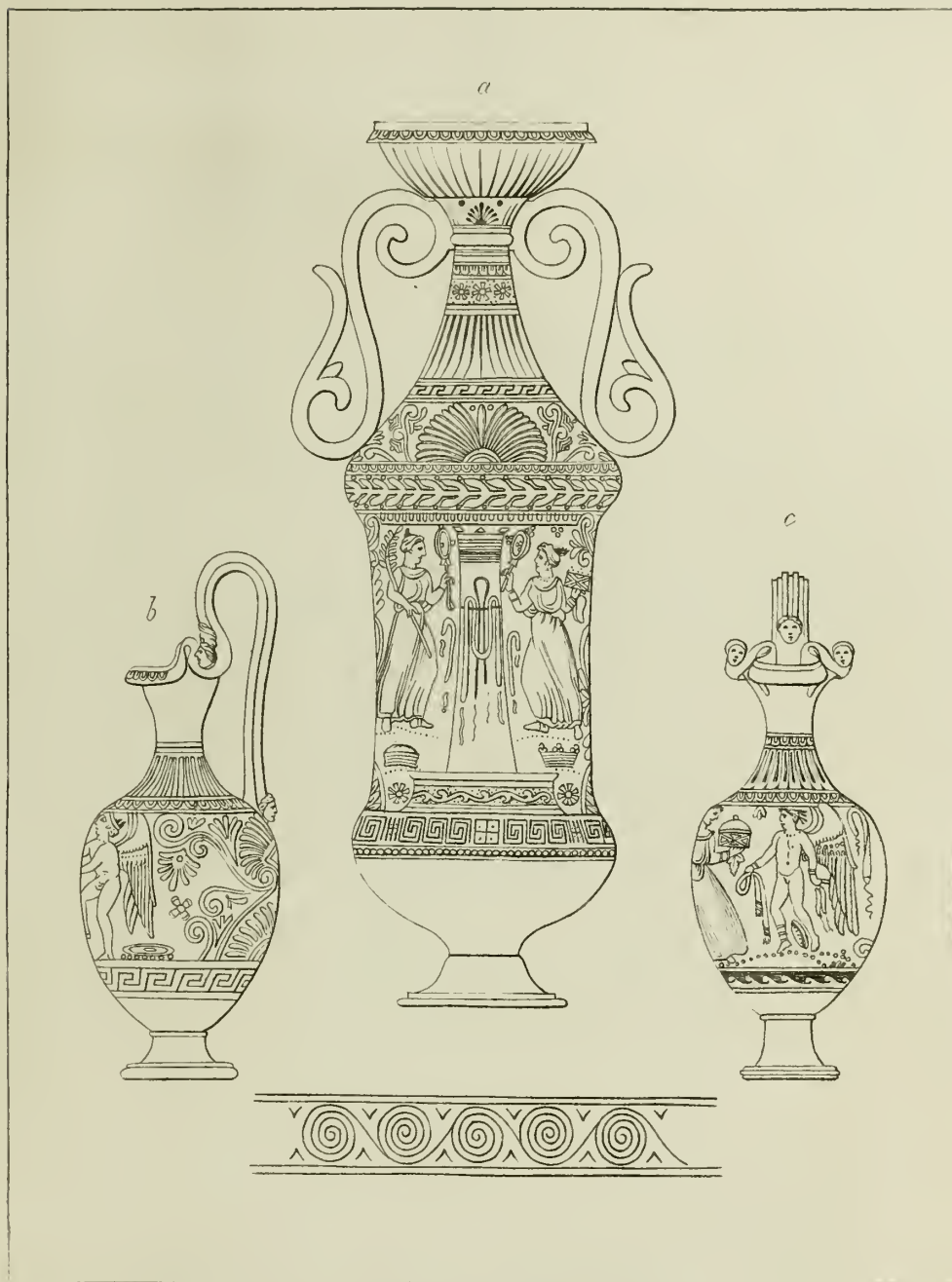


A. Russo dis.

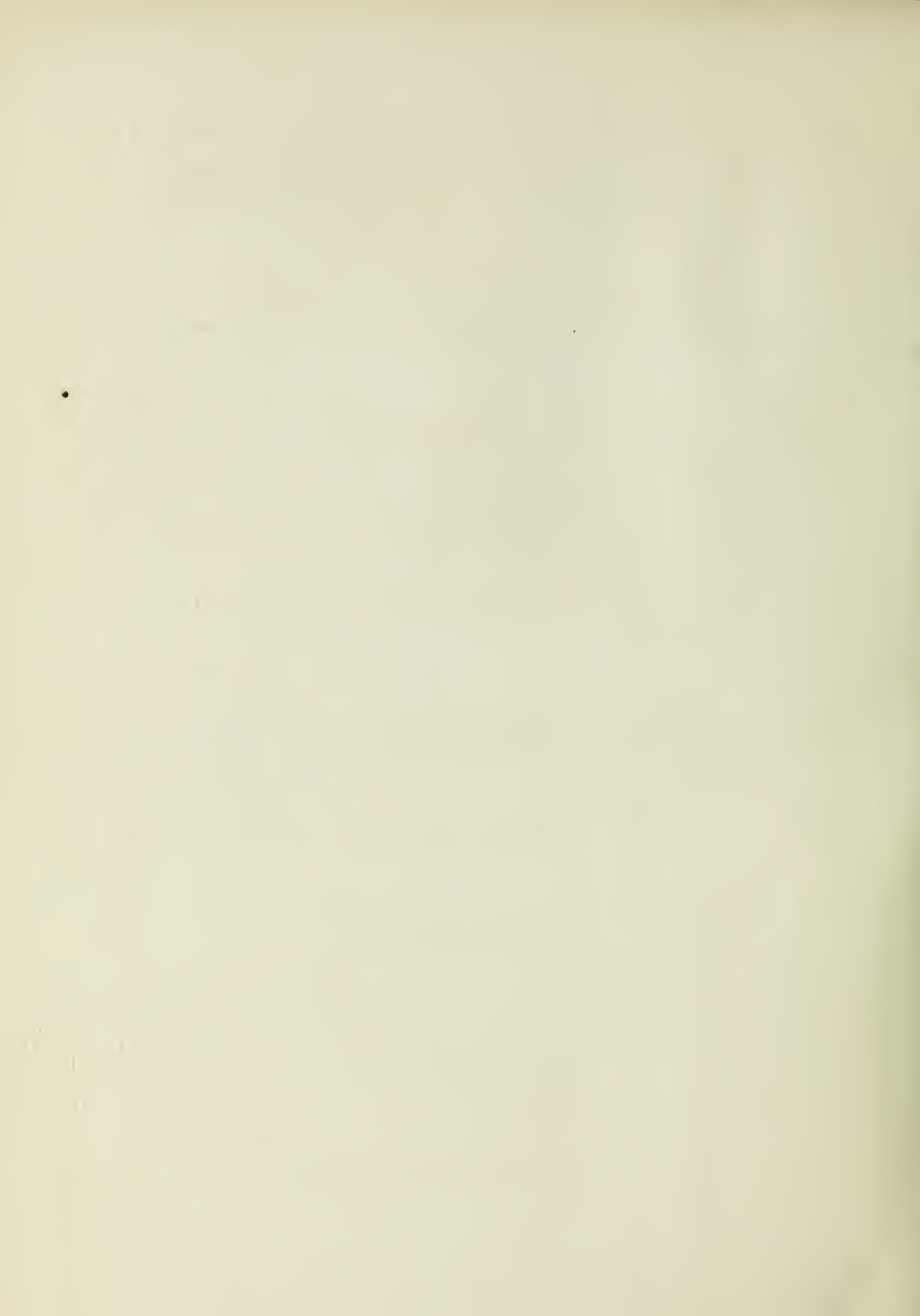
A. Otteri inc.

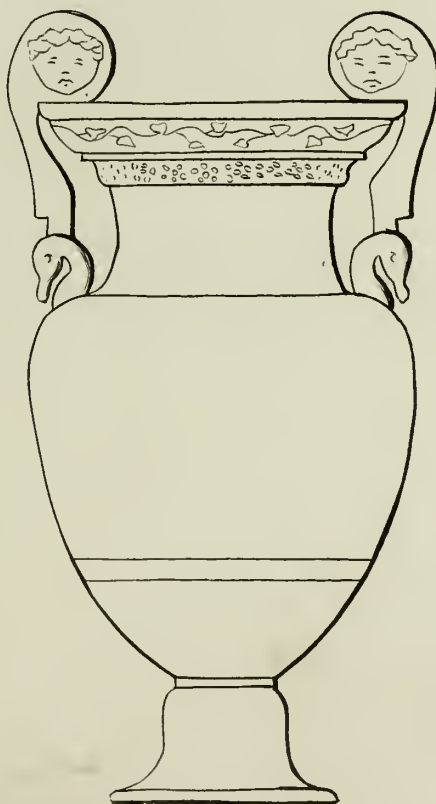
## FORMES DE VASES





*Vases cuites*  
**VASES-ITALO-GREC**

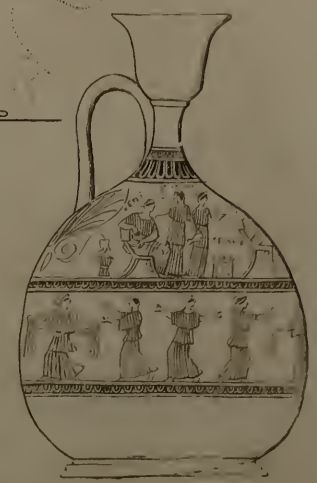
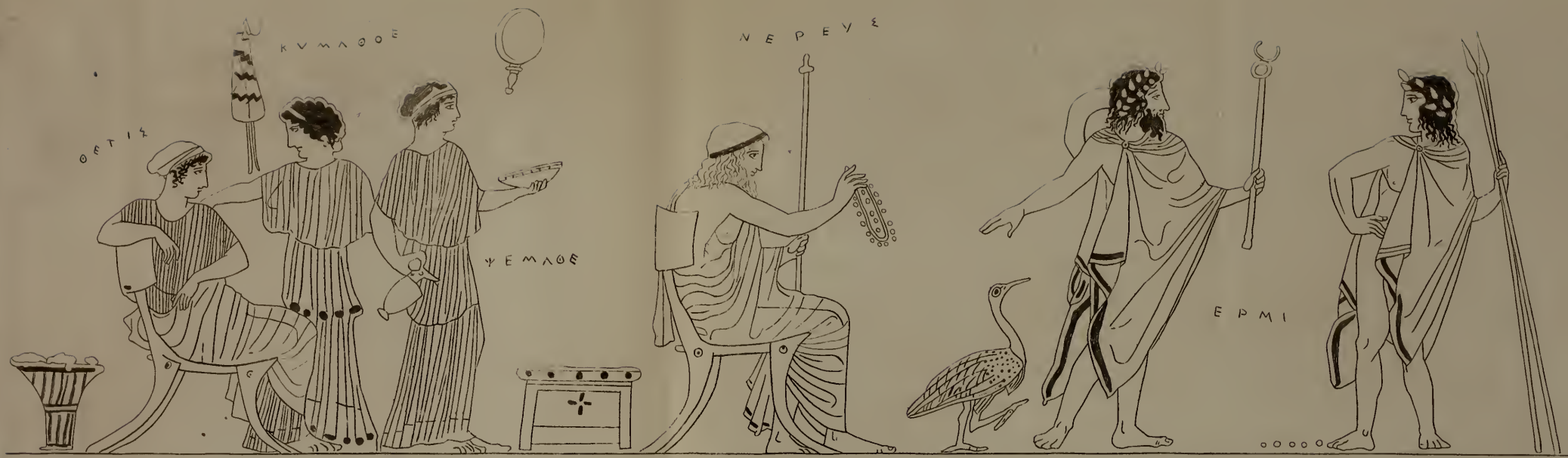








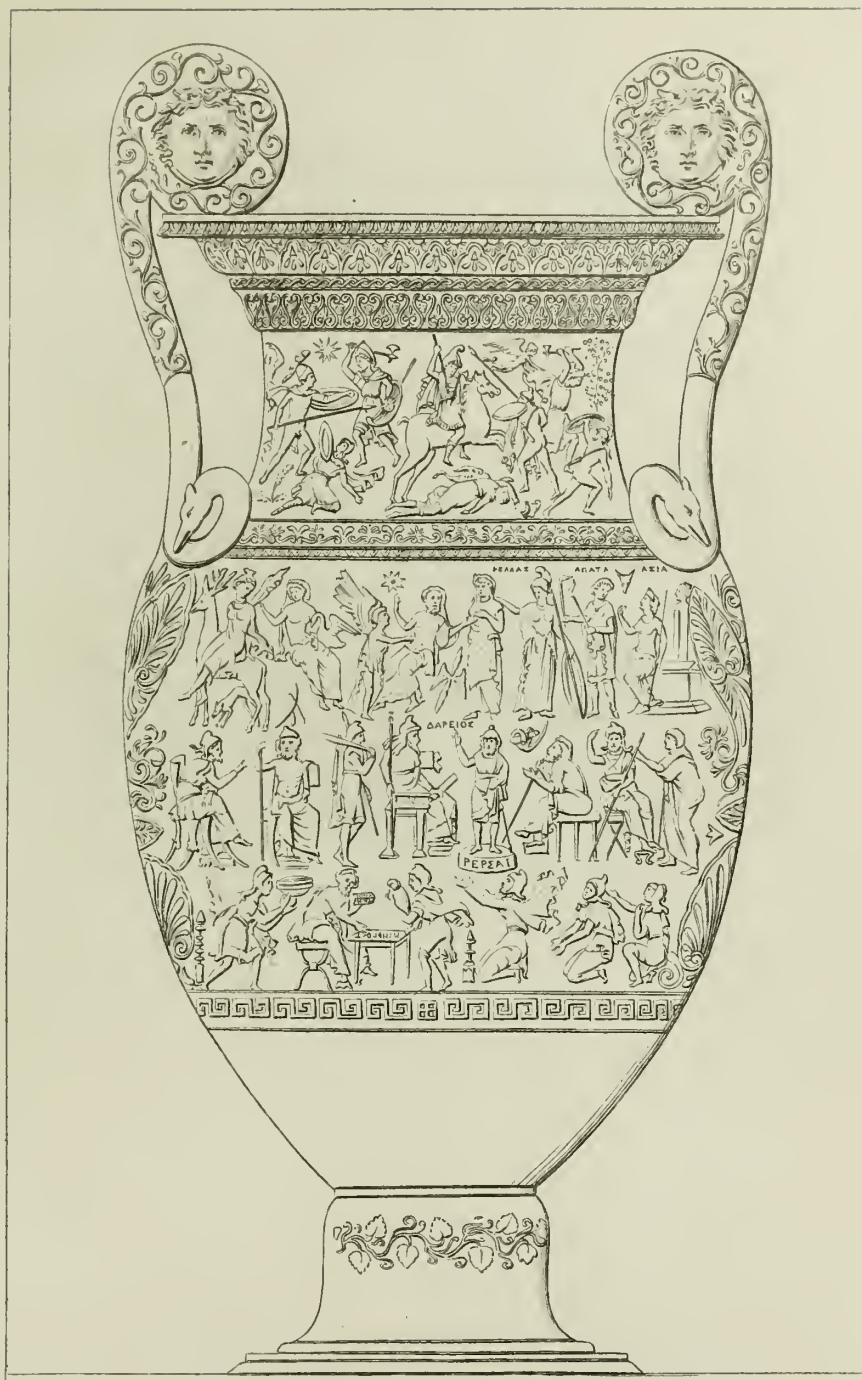












G. Fusaro inc.

*Vase Italo-Grec*

DARIUS MEDITANT L'ASSUJETTISSEMENT DE LA GRÈCE

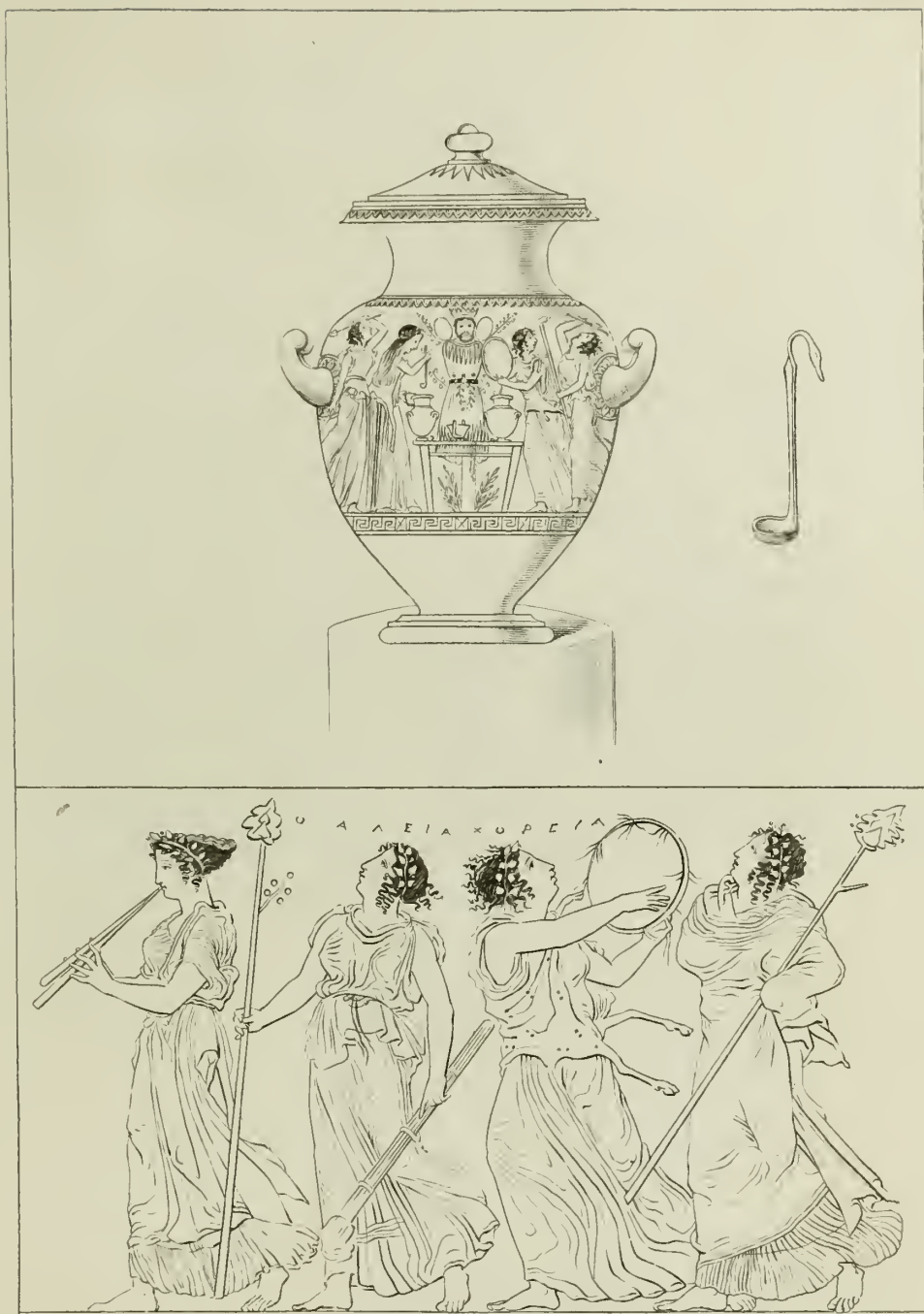




P. Amendola inv.

*terre-cuite*  
VASE ITALO-GREC





G. Fusaro dis. e inc.

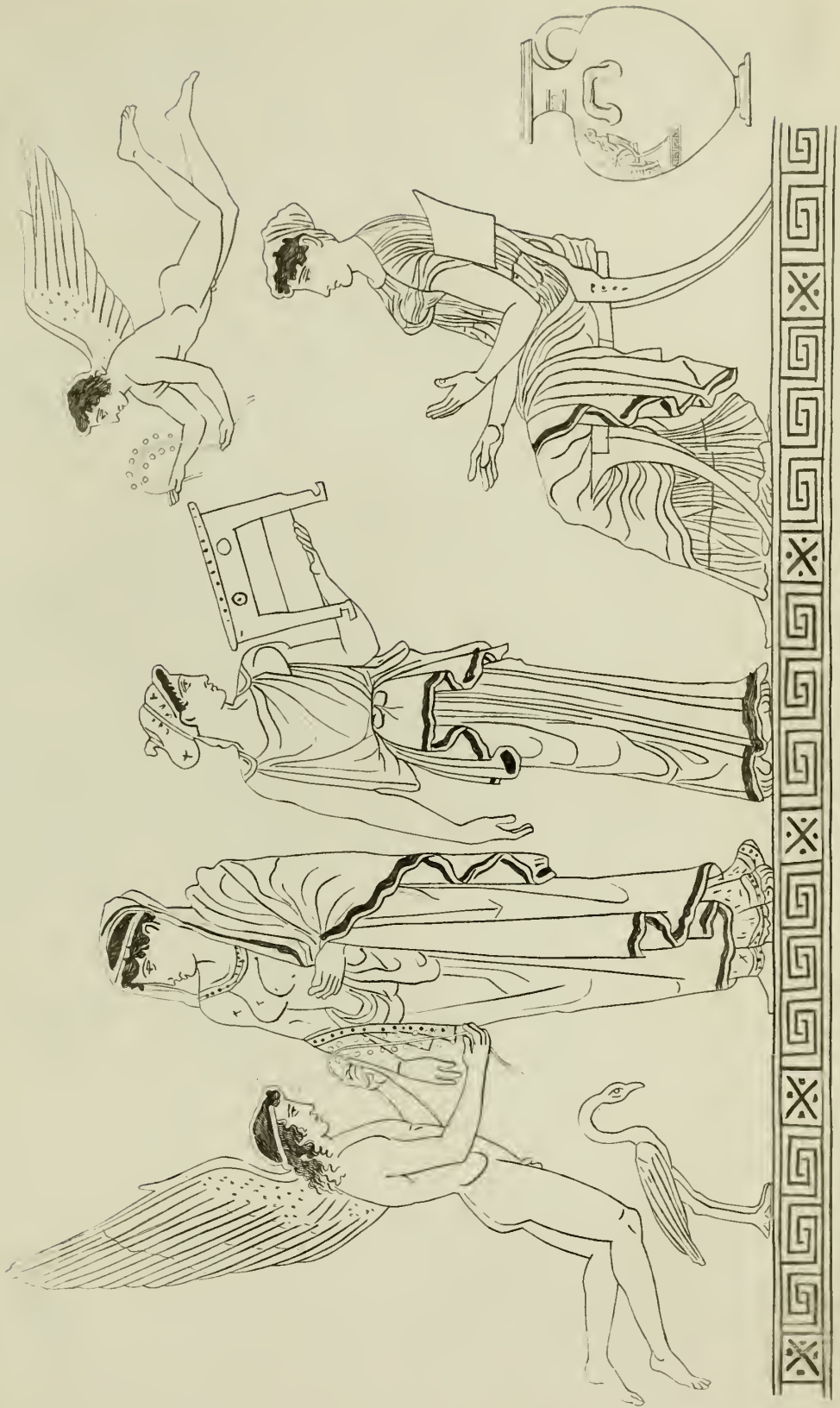
*Vase, Style grec*

**BACCHANALE**

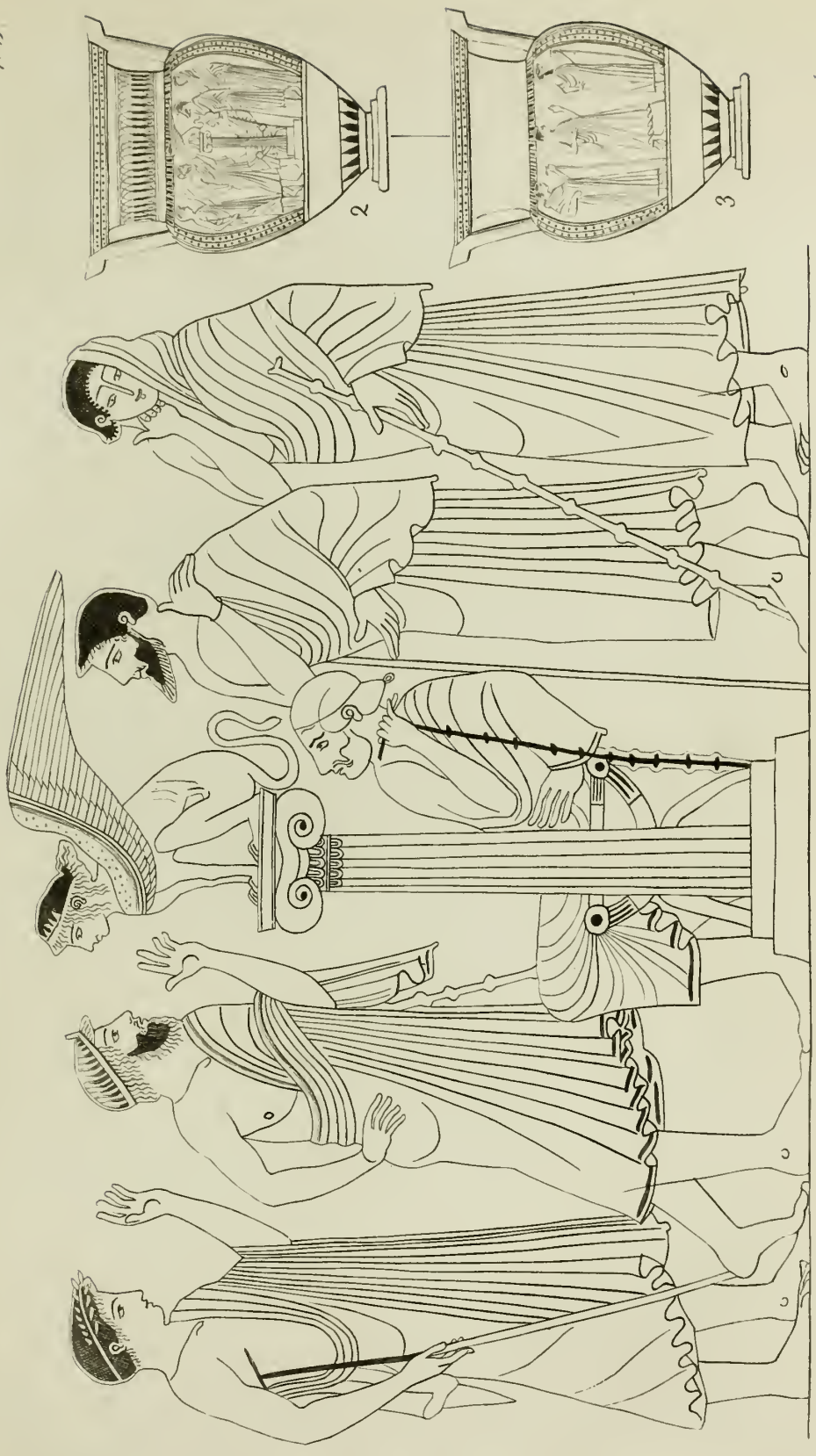






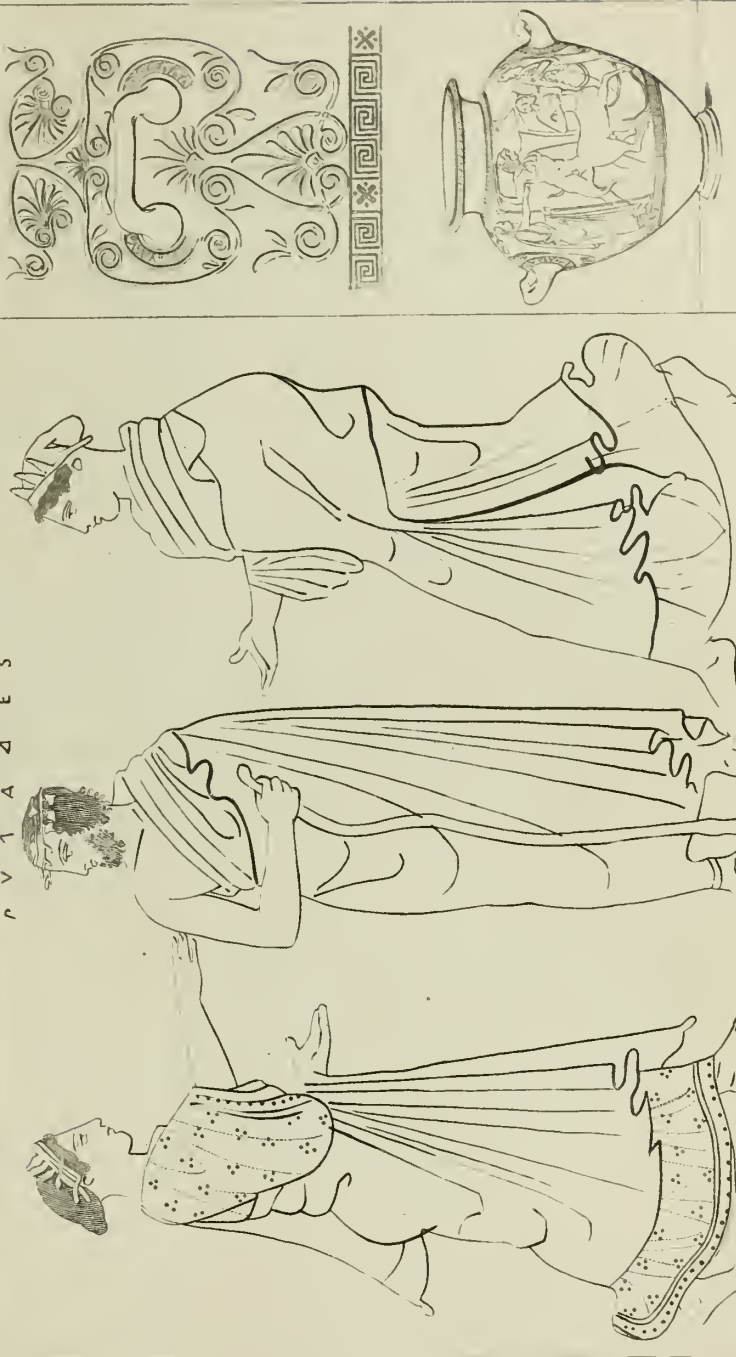








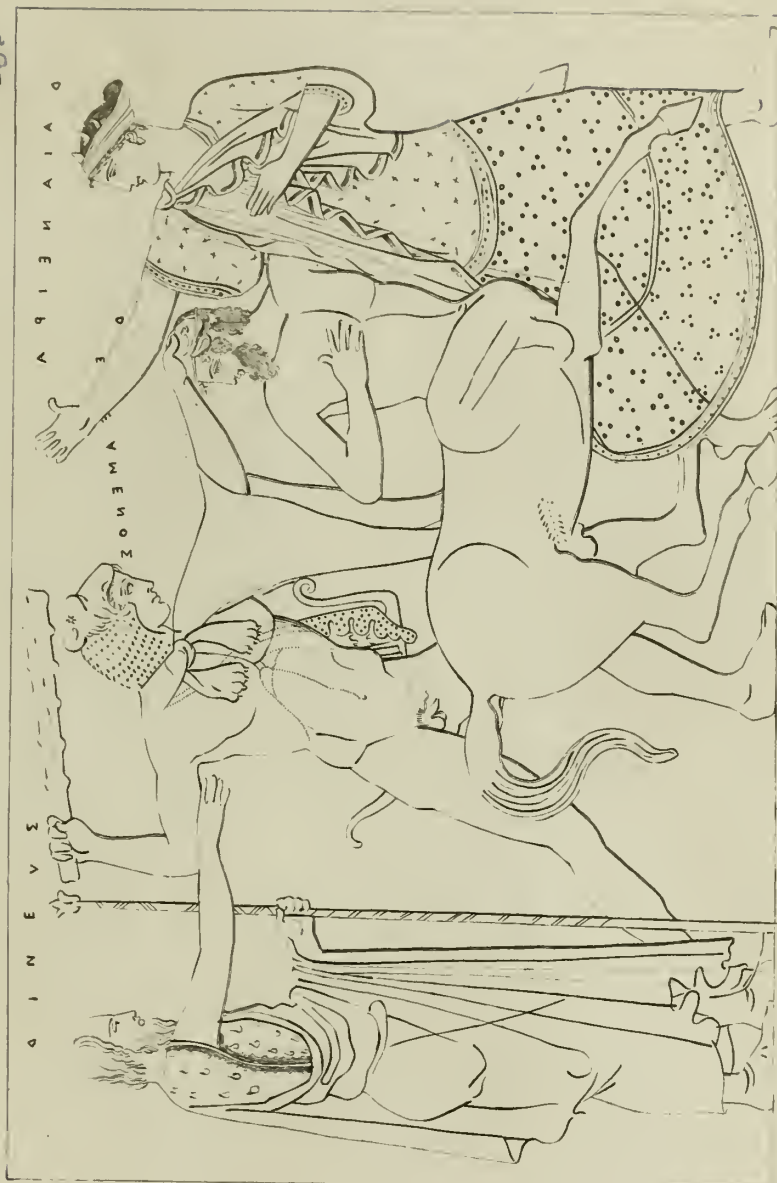
P V 1 A 4 E S



E. Mori dis. e. inc.

VASE ITALO-GRÆC



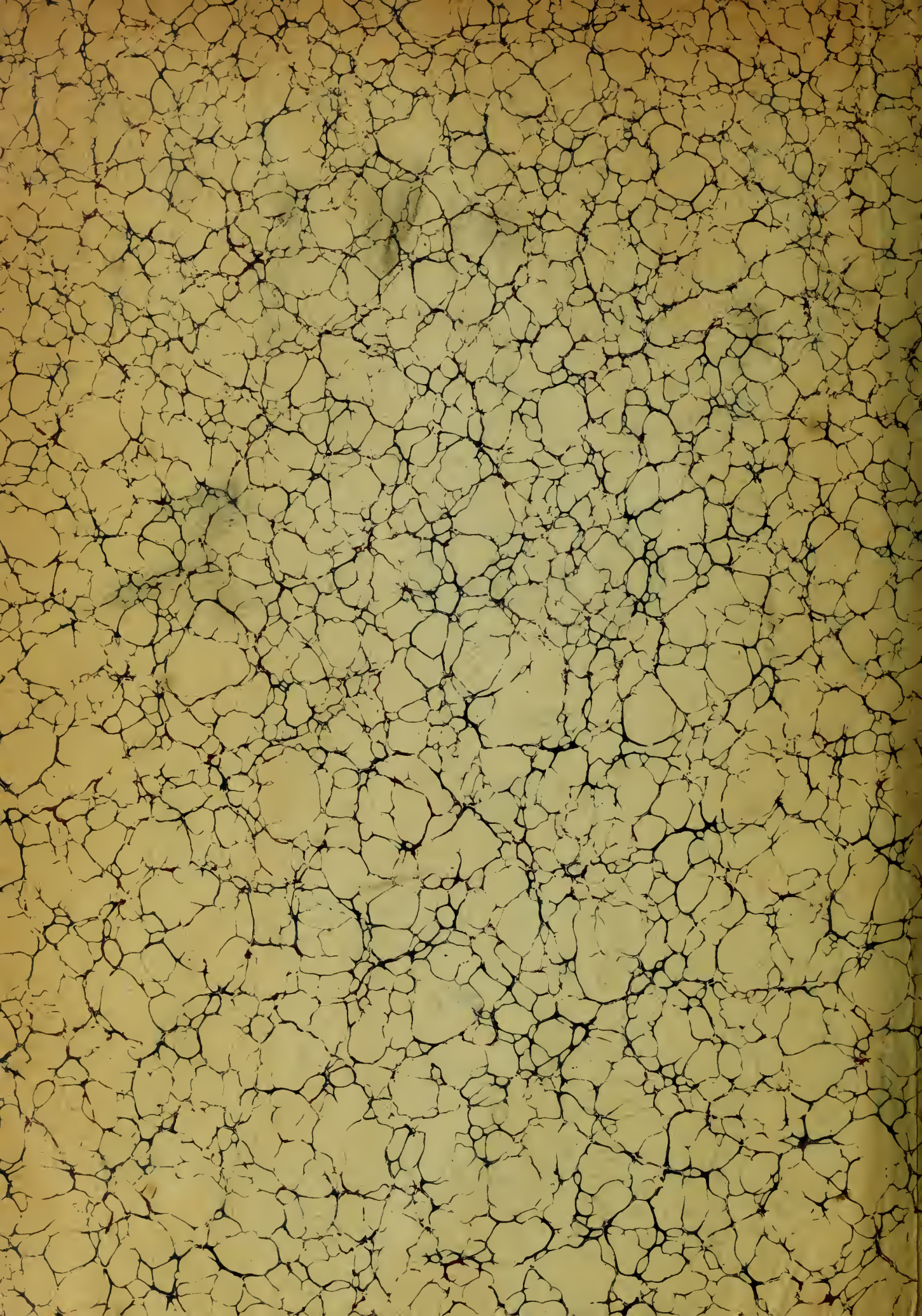












DATE DUE

N  
2730  
A67  
ART

N Naples. Museo Nazionale.  
2730  
A67 Specimens from the LC  
ART Naples Museum.

JAN 8 9 1991

DATE	ISSUED TO

